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1999-2000 Program Guide

Alumni	
Peter Wiley, Ida Kavafian, Li Jian, Jonathan Biss	Dec 7
Susan Starr	Jan 16
Leon McCawley	Feb 13
Elissa Lee Koljonen, Robert Koenig	Mar 19
Guarneri String Quartet	Apr 9
Commencement	May 13
Faculty Series	
Jeffrey Khaner, Charles Abramovic	Oct 25
John Shirley-Quirk, Leon Fleisher	Mar 5
Opera	
Mozart, *Cosi Fan Tutti*	Dec 2, 3, 4, 5
Bizet, *La Tragédie de Carmen*	Feb 29, Mar 1, 2, 3
Britten, *A Midsummer Night's Dream*	Apr 24, 26, 28
Orchestra	Oct 17, Feb 21, Mar 30, May 1
Other Performances	
Divertimento String Trio	Sep 17
Seventy-fifth Anniversary Convocation	Oct 1
Sound for the Century	Oct 1
Student Recital for Curtis Institute of Music Board of Overseers	Oct 2
Christmas Party	Dec 10
Chopin Recital	Dec 12
Bernard Garfield 75th Birthday Tribute	Jan 23
Fellowship Recital	
Dedication of The Milton L. Rock Resource Center	Mar 8
Peter Schreier Master Class	Mar 31
Conducting Students of Otto-Werner Mueller Lead the Curtis Orchestra	Apr 8
Family Concert (95th Student Recital)	May 7
Composers from Curtis Chamber Ensemble	May 12

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE



Artist Roster
1999/2000 Season

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, *President/Director*

The Curtis Institute of Music Opera Theatre

The Curtis Institute of Music Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30, all of whom currently study at the merit-based full-tuition scholarship conservatory.

Unique among major United States conservatories, Curtis accepts a limited number of singers from all over the world into the Vocal Studies program, which can lead to a Bachelor of Music degree, a Master of Music in Opera degree or a Professional Studies Certificate in Opera. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. With equal emphasis on musical and dramatic values, the program includes weekly classes in movement, repertoire, make-up and foreign language diction, as well as performance seminars given by Mr. Eliasen. Each student also receives a minimum of three hours per week individual coaching with members of the coaching faculty.

Since the founding of The Curtis Institute of Music, over 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente. In addition, Curtis graduates have performed leading roles with major opera companies throughout the world, including the San Francisco Opera, Houston Grand Opera, La Scala and Covent Garden.

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Ted Altschuler	*Acting*
Susan S. Ashbaker	*Opera & Voice Coach*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Katheryn E. LaBouff	*English Diction*
Marlena Kleinman Malas	*Voice Teacher*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*
Donald St. Pierre	*Opera & Voice Coach*

Opera and Voice Programs — Department Head and Coaches

Mikael Eliasen
Head, Vocal Studies Department



For ten years, from 1984 to 1994, Mr. Eliasen served as the artistic director of the European Center for Opera and Vocal Arts (E.C.O.V.A.) in Ghent, Belgium. After many years as guest artist with the Merola Program of the San Francisco Opera Center, Mr. Eliasen was appointed its music director from 1994 to 1996. He has given numerous master classes around the world, including at the Shanghai Conservatory of Music in China, the Tchaikovsky Conservatory in Moscow, the Jerusalem Music Center in Israel, the National Opera of Prague and the National University of Seoul. Mr. Eliasen is a regular guest at the Opera Academy in Copenhagen, Denmark, his native country, as well as at the International Opera Studio of the Netherlands in Amsterdam. For the past ten summers he has taught in the Chautauqua Institution Summer Voice Program. Mr. Eliasen has also given classes for the Young Artist Development Program at the Metropolitan Opera in New York and the Houston Grand Opera Young Artist Program. In addition, he has collaborated with numerous singers in recital, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Sarah Walker and Joan Patenaude-Yarnell. He has participated in many summer festivals, including the Blossom Festival, the Wexford Festival in Ireland, the Schwetzinger Festival in Germany, the Corinthian Summer Festival in Austria and the European Music Festival in Stuttgart, Germany. He has made numerous recordings for the Canadian Broadcasting Corporation, Hilversum Radio in the Netherlands, Polish State Radio, Kol-Israel, and Irish Radio and Television. He can be heard on the London Records, MHS and Supraphon labels. Mr. Eliasen received his early music training in Denmark and continued his musical studies in Montreal. Following four years of study in Vienna with the legendary piano teacher Dieter Weber, he moved to the United States. Mr. Eliasen joined The Curtis Institute of Music faculty in 1986.

Danielle Orlando
Principal Opera Coach



In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera, Michigan Opera Theater and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Graz, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera, and the Festival Dei Due Mondi in Spoleto, Italy, and Charleston, South Carolina. In addition, Ms. Orlando has collaborated with tenor Luciano Pavarotti since 1980 as judge, accompanist and music coordinator for all of the Luciano Pavarotti International Voice Competitions. She has also served as guest judge for the Metropolitan Opera National Council auditions. Ms. Orlando began her studies at the Settlement Music School in Philadelphia and later continued at the Eastman School of Music. She earned a Master of Music degree in piano performance at Temple University and performs frequently as an accompanist in the United States and abroad. Ms. Orlando has collaborated with such internationally recognized artists as tenor Marcello Giordani and sopranos Alessandra Marc and Kallen Esperian. In 1998 she made her debut at the Théâtre du Châtelet in Paris with bass Eric Owens (Opera '95) and has accompanied numerous other rising young artists, including sopranos Indra Thomas and Cassandra Riddle, baritone Luis Ledesma and tenor Tracey Welborn (Opera '91). Recently, she accompanied the highly successful *Four Tenors Concert* in Philadelphia. She has also been seen on live television, accompanying pop star Michael Bolton on *Good Morning America*, *Live with Regis and Kathie Lee* and *Live by Request* on the Arts & Entertainment network. Ms. Orlando joined The Curtis Institute of Music faculty in 1986.

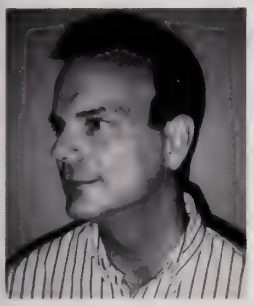


Susan Nowicki
Opera and Voice Coach

Ms. Nowicki has served as coach, assistant chorus master and continuo performer for organizations including the Philadelphia Singers, Opera Company of Philadelphia, the Opera Festival of New Jersey and the Philadelphia Classical Symphony, and has served as adjudicator for vocal, choral and piano competitions. Ms. Nowicki has performed throughout the United

States on piano, fortepiano and harpsichord, as soloist and in collaboration with singers and instrumentalists, and has toured for Community Concerts under the auspices of Columbia Artists Management, Inc. She performs in recital with Philadelphia Orchestra members and with the Network for New Music, and has recorded contemporary music for the Albany, Capstone, De Haske and North-South labels. Last season, for the Curtis Opera Theatre, Ms. Nowicki served as music director for the U.S. premiere of *Impressions de Pelléas*. Ms. Nowicki joined The Curtis Institute of Music faculty in 1987.

Donald St. Pierre
Opera and Voice Coach



Mr. St. Pierre was associated with Skylight Opera Theater as music director from 1978 to 1990. He conducted more than 50 productions there, which ranged from *The Coronation of Poppea* to *Mario and the Magician* (U.S. premiere). For the Curtis Opera Theatre, Mr. St. Pierre was the musical director/conductor for *The Coronation of Poppea* and *Dido & Aeneas*, among others. As recital accompanist, he has appeared at such venues as New York's Lincoln Center, London's Wigmore Hall and the Almeida Theatre, Paris' Théâtre du Châtelet, as well as the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is also one of the contributing composers to the *AIDS Quilt Songbook*, published by Boosey & Hawkes and recorded on the Harmonia Mundi label. This season, Mr. St. Pierre's newly commissioned composition, *Ite Missa Est*, was performed by the Mendelssohn Club. Mr. St. Pierre joined The Curtis Institute of Music faculty in 1990.

Susan Shiplett Ashbaker
Opera and Voice Coach



In addition to her position at Curtis, Ms. Ashbaker is the director of artistic and music administration for the Opera Company of Philadelphia (OCP), where she has implemented several new programs: *The Experimental Stage*, a program to identify, workshop and commission new works for the opera stage; an intern program for pianists; and a collaborative program between the OCP and the students at The Curtis Institute of Music. Ms. Ashbaker was principal coach for the

European Center for Opera and Vocal Art in 1993, and has previously worked with the New York City Opera (assistant conductor), Academy of Vocal Arts (coach), Israeli Vocal Arts Institute (principal coach), Pennsylvania Opera Theater (assistant conductor/chorus master), June Opera Festival of New Jersey (principal coach), Theatre am Goetheplatz in West Germany (coach/accompanist) and Seaside Music Theater in Florida (music director). In 1986 she was awarded the prestigious National Institute for Music Theater grant for musical preparation at the Metropolitan Opera. In 1990 Ms. Ashbaker made her conducting debut in Florida with *Into the Woods*, followed by *The King and I*, *Yeoman of the Guard* and *Candide*. As a recitalist collaborating with vocalists, she has performed extensively in the United States, including Carnegie's Weill Hall, as well as in France, Germany, Italy and Israel. Ms. Ashbaker served as pianist/coach for the Fourth Luciano Pavarotti International Voice Competition. Ms. Ashbaker received her training at Southern Illinois University (Bachelor and Master of Music), Paris' L'Ecole Normale de Musique and the University of Illinois (Master of Music). Ms. Ashbaker joined The Curtis Institute of Music faculty in 1993.

David Moody
Opera and Voice Coach



Mr. Moody attended the University of Illinois as a student of John Wustman. In 1993 he became pianist for the New York Choral Society, performing with the group for its 25th anniversary Carnegie Hall celebration. While in New York, he served as a coach for the Juilliard School and the Manhattan School of Music, and currently serves as a resident coach for the Chautauqua Institution. Previously based in London, Mr. Moody has most recently worked as an accompanist and coach for the Guildhall School of Music, the Banff Centre for Fine Arts, the National Opera Studio and the Académie Européenne de Musique d'Aix-en-Provence. In 1997, under the direction of Sir Edward Downes, he prepared a concert performance of *I Masnadieri* for the Royal Opera's production at the Edinburgh Festival. Mr. Moody, currently on the staff of the Opera Company of Philadelphia, joined The Curtis Institute of Music faculty in 1999.

Eunae Koh
Rehearsal Pianist / Coach



Ms. Koh, a leading pianist from Seoul, Korea, has performed widely throughout Korea, Canada and the United States. As a collaborator, she has appeared in numerous recitals and concerts. She has served as an opera coach for productions of the Michigan Opera Theater in Detroit and, in the summer of 1998, was the chorus rehearsal pianist for the Festival Dei Due Mondi in Spoleto, Italy. Ms. Koh graduated from Seoul National University in Seoul, Korea, and then studied with Martin Katz at the University of Michigan, where she received her Master's and Specialist's degrees in vocal coaching and accompanying. In addition to her responsibilities at Curtis, Ms. Koh is also a rehearsal pianist at the Opera Company of Philadelphia. Ms. Koh joined The Curtis Institute of Music faculty in 1997.

The Curtis Opera Theatre — Artist Roster 1999/2000



Glenn Alamilla, *tenor*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Lorraine Nubar, adjunct faculty
Hometown: New York, New York, USA

This year Mr. Alamilla will play the role of Don Curzio in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*. He will also play the role of Flute in *A Midsummer Night's Dream* and will sing Ferrando in the cast of *Così Fan Tutte* for the Curtis Opera Theatre. Last summer Mr. Alamilla attended the Chautauqua Institution, and last season he performed the roles of the Father Confessor in *Dialogues des Carmélites* and Don Ottavio in *Don Giovanni* in a reading with the Curtis Symphony Orchestra. Mr. Alamilla was a past winner in the Rosa Ponselle Young New Yorkers Competition, earning the Carmella Ponselle silver medallion, and was a winner in the National Foundation for the Advancement in the Arts Competition. He attended the Juilliard School's Pre-College division for both voice and oboe, and he traveled to France to study at L'Académie Internationale d'Eté de Nice. He has performed vocal recitals in New York at the Juilliard School and in Alice Tully Hall for the Rosa Ponselle Foundation.



Carolyn Betty, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Wilmington, Delaware, USA

Ms. Betty recently completed her undergraduate education at Oberlin University where she played Sadie in *Slow Dusk* and Rose in *Street Scene*. She has been a member of the ensemble at the Opera Theater of St. Louis, where she covered the role of the Countess in *Le Nozze di Figaro* and played the role of Kabanicha in *Kát'a Kabanová*. Ms. Betty is the recipient of the 1998 Barbara and Stanley Richman Memorial Award from the Opera Theater of St. Louis and was a winner on the regional level in the Metropolitan Opera National Council Auditions. This year, for the Curtis Opera Theatre, Ms. Betty plays the roles of Fiordiligi in *Così Fan Tutte* and Moth in *A Midsummer Night's Dream*.



Karin Caspi, *mezzo-soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Tel-Aviv, Israel

Ms. Caspi received her Bachelor of Music degree from the Juilliard School, where she performed the roles of Indiana Elliot in *The Mother of Us All* and Mrs. Jones in *Street Scene*. She previously attended the Israel Vocal Arts Institute, playing both La Tusse Chinoise and La Libellule in *L'Enfant et les Sortilèges*, Cherubino in *Le Nozze di Figaro*, La Zelatrica in *Suor Angelica* and Mrs. Nolan in *The Medium*. This past summer Ms. Caspi attended the Chautauqua Institution, where she played Miss Jessel in *The Turn of the Screw*. She also performed Hänsel in *Hänsel und Gretel* with the Israeli Philharmonic Orchestra. This season, for the Curtis Opera Theatre, Ms. Caspi plays Dorabella in *Così Fan Tutte*, Carmen in *La Tragédie de Carmen* and Hippolyta in *A Midsummer Night's Dream*.



Lauren Curnow, *mezzo-soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Easton, Pennsylvania, USA

Ms. Curnow received her Bachelor's degree in Theater Arts and English from Muhlenberg College and a Master of Music from the Juilliard School. Recent performances include Mrs. Grose in *The Turn of the Screw* at the Chautauqua Institution and Lazuli in the Juilliard Opera Theater production of Chabrier's *L'Etoile*. This season Ms. Curnow will perform the roles of Dorabella in *Così Fan Tutte*, Carmen in *La Tragédie de Carmen*, Hermia in *A Midsummer Night's Dream* and Marcellina in the intern cast of *Le Nozze di Figaro* for the Opera Company of Philadelphia.

Quirijn de Lang, *baritone*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Rotterdam, The Netherlands



Mr. de Lang began his vocal studies in the Netherlands and in Milan, Italy. For his studies in the United States, he has received generous support from the Internationaal Opera Centrum Nederland. Mr. de Lang's roles at Curtis include those of Colas in *Bastien and Bastienne* and White Rosebush in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose*, as well as the Marquis d'Obigny in the intern cast for the Opera Company of Philadelphia's production of *La Traviata*, Masetto in *Don Giovanni* and Pelléas in the U.S. premiere of *Impressions de Pelléas*. He also performed in the Philadelphia premiere of Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society. Recently, Mr. de Lang made his professional debut as Papageno in *Die Zauberflöte* with the Nationale Reisopera in the Netherlands. This season he performs the roles of Guglielmo in *Così Fan Tutte*, Escamillo in *La Tragédie de Carmen* and Demetrius in *A Midsummer Night's Dream* for the Curtis Opera Theatre.

Ramone Diggs, *tenor*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: William Schuman, adjunct faculty
Hometown: Amarillo, Texas, USA



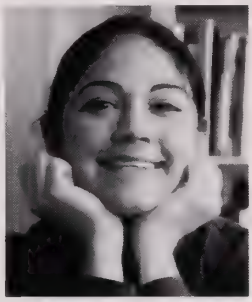
Last season, Mr. Diggs was seen as Chevalier de la Force in *Dialogues des Carmélites* and Don Ottavio in *Don Giovanni* for the Curtis Opera Theatre, for which he had previously played Arbace in *Idomeneo* and Erice in *L'Ormindo*. Also, for Opera North's concert performance of *Susannah*, he sang the role of Elder Hayes. Mr. Diggs has also appeared in productions of *The Magic Flute* and *The Ballad of Baby Doe*. Before attending Curtis, he was named to the Texas All-State Choir and was a regional NATS winner. This season, Mr. Diggs' roles include Ferrando in *Così Fan Tutte* and Lysander in *A Midsummer Night's Dream* for the Curtis Opera Theatre and the role of Don Basilio in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*.

Jacquelyn Familant, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Clearwater, Florida, USA



Ms. Familant received her Bachelor of Music degree from the Eastman School of Music in 1996. With the Curtis Opera Theatre, she has performed the roles of Lucia in *The Rape of Lucretia*, Ilia in *Idomeneo*, Blanche de la Force in *Dialogues des Carmélites*, as well as the Philadelphia premiere of Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society and *Pierrot Lunaire* with the Curtis Chamber Orchestra. This year, Ms. Familant will be seen as Barbarina in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro* and as Cobweb in *A Midsummer Night's Dream* for the Curtis Opera Theatre.

Rachael Garcia, *soprano*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Hawthorne, California, USA



Before transferring to The Curtis Institute of Music, Ms. Garcia studied at Yale University. For the Curtis Opera Theatre, she has appeared as Mélisande in the U.S. premiere of *Impressions de Pelléas*, Sister Mathilde in *Dialogues des Carmélites* and Erisbe in *L'Ormindo*. She was also featured in *Scenes of Love and Hate* and appeared in the prologue to *La Voix Humaine*, performing songs of Kurt Weill. She sang the role of Flora in the intern cast of the Opera Company of Philadelphia's production of *La Traviata*, performed *Sonnets to Orpheus* with the Curtis Chamber Orchestra and Villa-Lobos' *Bachianas Brasileiras* at Yale University. For the past three summers she served as a faculty member at the Kinhaven Music School where she performed Schubert's *Der Hirt auf dem Felsen*, Bach's Cantata No. 191 and Fauré's Requiem, among other works. She also attended the Chautauqua Institution this past summer, where she played the role of Miss Jessel in *The Turn of the Screw* and sang selections from *West Side Story* and *Mass* in an all-Bernstein concert. This season Ms. Garcia will be seen as Despina in *Così Fan Tutte* and Peaseblossom in *A Midsummer Night's Dream* for the Curtis Opera Theatre.

Eve Gigliotti, *soprano*
Voice Program, 3rd year
Diploma candidate
Teacher: Marlena Kleinman Malas
Hometown: Yardley, Pennsylvania, USA



Ms. Gigliotti received her Bachelor of Music degree from the Manhattan School of Music in May 1997. She spent this past summer as an ensemble artist with the Opera Theater of St. Louis, in addition to performing the role of the Governess in *The Turn of the Screw* with the Chautauqua Institution voice and instrumental program. Last season Ms. Gigliotti performed the roles of Mme. Lidoine in *Dialogues des Carmélites* and Zerlina in *Don Giovanni* for the Curtis Opera Theatre. This season she will sing Micaela in *La Tragédie de Carmen*. Ms. Gigliotti is a 1999 winner of the Mario Lanza Vocal Competition, Junior Division.

Margarita Y. Gomez, *soprano*
Opera Program, 4th year
Professional Studies certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Manila, Philippines



Ms. Gomez graduated from the University of the Philippines College of Music with a Diploma in Creative and Performing Musical Arts. In 1994 she was a winner in the Rosa Ponselle International Competition for the Vocal Arts. She was awarded a laureate prize that allowed her to study in New York City following the completion of her studies and was accepted into the Curtis Vocal Studies Department the following year. Past roles include Elettra in *Idomeneo*, Contessa Almaviva in *Le Nozze di Figaro*, Ginevra in *Ariodante*, Antonia in *Les Contes d'Hoffman* and The Nightingale in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose*. She also appeared as soprano soloist in Vivaldi's *Missa di Gloria* and *Magnificat*, Poulenc's *Gloria*, Handel's *Messiah*, Bach's *Christmas Oratorio*, Rossini's *Petite Messe Solennelle* and Mozart's Requiem. Last season she played Musetta in the intern cast of *La Bohème* for the Opera Company of Philadelphia, appeared in concert with the Philippine Philharmonic Orchestra, performed the role of Elettra in a concert performance of *Idomeneo* with the UC Berkeley Symphony and appeared as Donna Elvira in the Curtis Opera Theatre production of *Don Giovanni*. This year she performs the soprano solo in Verdi's *Messa da Requiem*

with the Philippine Philharmonic Orchestra and the role of Donna Elvira in the Philippine premiere of *Don Giovanni*.



Amanda Gosier, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Elizabeth Daniels, adjunct faculty
Hometown: Silver Spring, Maryland, USA

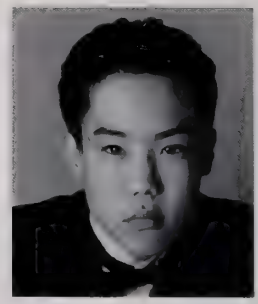
Ms. Gosier received her Bachelor of Music degree in vocal performance from the Catholic University of America in May 1998, where she performed the roles of Sister Constance in *Dialogues of the Carmelites* and First Tulliere in *Suor Angelica*. She was a national finalist in the Metropolitan Opera National Council Auditions, a finalist in the National Symphony Orchestra Young Soloists Competition and a finalist in the Rosa Ponselle International Voice Competition. This past summer Ms. Gosier attended the Austrian-American Mozart Academy in Salzburg, Austria, performing throughout the area. Last season, in addition to numerous concert performances, Ms. Gosier was seen as Sister Constance in *Dialogues des Carmélites* and Zerlina in *Don Giovanni* for the Curtis Opera Theatre; this year she will perform Zerlina in *Così Fan Tutte* and Tytania in *A Midsummer Night's Dream*.



Joseph Guyton, *tenor*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: William Schuman, adjunct faculty
Hometown: Ypsilanti, Michigan, USA

Mr. Guyton comes to The Curtis Institute of Music having previously attended the Interlochen Fine Arts Academy and the Juilliard School. He is a first place district winner in the N.A.A.C.P. Award Competition, as well as first place prize winner in the Omega Psi Phi Vocal Competition. This year, for the Curtis Opera Theatre, Mr. Guyton will perform the roles of Don José in *La Tragédie de Carmen* and Snout in *A Midsummer Night's Dream*. He will also perform the role of Ferrando in *Così Fan Tutte* in a reading with the Symphony Orchestra of The Curtis Institute of Music.

Jeffrey Kim, *countertenor*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Beverly Hills, California, USA



In 1996, Mr. Kim made his professional debut as Cherubino in *Le Nozze di Figaro* with Opera California. He has won numerous awards, including the Los Angeles Music Center's Spotlight Grant and a scholarship from the Philadelphia Foundation. For the Curtis Opera Theatre, he was previously featured in several baroque works in *Scenes of Love and Hate* and performed the roles of Toby in *The Medium* and Yniold in the U.S. premiere of *Impressions de Pelléas*. This season, Mr. Kim again sings the role of Cherubino in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro* and plays Oberon in *A Midsummer Night's Dream* for the Curtis Opera Theatre.

Suk Chul Kim, *tenor*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Seoul, Korea



Mr. Kim holds a Bachelor of Music degree from the Seoul National University, where he studied voice with Sung Gil Kim. He played the Duke of Mantua at the National Theatre in Seoul in a production of *Rigoletto* and Riccardo in *Un Ballo in Maschera* while a student at Seoul National University. Mr. Kim is the recipient of numerous awards, including first prize in the 1996 Li-Dae-Unng National Competition, the 1997 Joung-Ang Press National Competition and the 1998 Schubert Lied National Competition. For the Curtis Opera Theatre this year, Mr. Kim will play the roles of Ferrando in *Così Fan Tutte* and Don José in *La Tragédie de Carmen*.



Brian Kontes, *bass-baritone*
Opera Program, 2nd year
Professional Studies certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Ridgway, Pennsylvania, USA

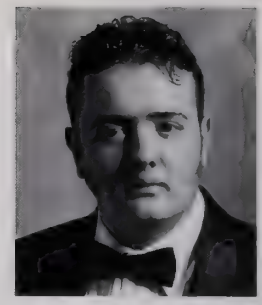
Mr. Kontes trained at both Carnegie Mellon University and the Manhattan School of Music. He also spent two summers at the Chautauqua Institution, where he performed the roles of Bartolo in *Le Nozze di Figaro*, Polyphemus in *Acis and Galatea* and Tiger Brown in *Threepenny Opera*. Mr. Kontes made his professional debut as Elder McClean in the Opera Theater of Pittsburgh's production of *Susannah*. Last season, Mr. Kontes sang Leporello in the Curtis Opera Theatre production of *Don Giovanni*. This year for Curtis, Mr. Kontes will play Snug in *A Midsummer Night's Dream* and will sing Figaro in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*.



Valeriano Lanchas, *bass*
Opera Program, 3rd year
Professional Studies certificate candidate
Teacher: Armen Boyajian, adjunct faculty
Hometown: Bogotá, Colombia

Mr. Lanchas was a winner in the Fifth Luciano Pavarotti International Voice Competition in 1995, and the next year was invited by Maestro Pavarotti to sing with him in *Tosca* at Philadelphia's Academy of Music, conducted by Marco Armiliato. Previous engagements have included roles in *Il Barbiere di Siviglia*, *L'Italiana in Algeri* (with Martha Senn as Isabella), *Madama Butterfly*, and, for the Curtis Opera Theatre, *Eugene Onegin*, *The Rape of Lucretia* and *Idomeneo*. This season's performances include Samuel in *Un Ballo in Maschera* with Opera de Colombia, and Beethoven's Mass in C and Merryman's *Jonah* with the Mendelssohn Club. He will also make his debut with the Philadelphia Orchestra singing *Fantasia on Christmas Carols*, conducted by Luis Biava. Mr. Lanchas will also perform with the Opera Company of Philadelphia as Sciarrone in *Tosca* and with the Caramoor Festival in New York as Goffredo in *Il Pirata* and Sarastro in *Die Zauberflöte*. He will also play the role of Frère Laurent in *Roméo et Juliette*, Oroveso in *Norma* and Leporello in *Don Giovanni* with Juan Pons in the title role, again with Opera de Colombia. With the Curtis Opera Theatre, he will perform Don Alfonso in *Così Fan Tutte* and Bottom in *A Midsummer Night's Dream*.

Robert Pomakov, *bass*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Spiro Malas, adjunct faculty
Hometown: Toronto, Ontario, Canada



Bass Robert Pomakov is a 1999 graduate of Canada's world-renowned St. Michael's Choir School. He began his vocal studies with the Canadian tenor, John Arab, in 1993 and shortly thereafter began a partnership with the accompanist and coach, Brahm Goldhamer. He was also a member of the Royal Conservatory of Music's Young Artists Performance Academy under the direction of Rennie Regher. Mr. Pomakov's roles include the Commendatore and Masetto in *Don Giovanni*; Osmin in *Die Entführung aus dem Serail*; Don Alfonso in *Così Fan Tutte*; Figaro, Antonio and Bartolo in *Le Nozze di Figaro*; Colline in *La Bohème*; Arkel in *Pelléas et Melisande*; and Seneca in *L'Incoronazione di Poppea*. A prize winner in the Marilyn Horne Foundation Competition and of the Victoria Scholars Grant, the Canadian Music Competition and the Kiwanis Music Festival of Greater Toronto, Mr. Pomakov has attended the Chautauqua Institution and the Music Academy of the West. This season he will make his professional operatic recital debut with baritone Dmitri Hvorostovsky and the Canadian Opera Company Orchestra, under the baton of Richard Bradshaw. He will also sing Quince in Curtis' production of *A Midsummer Night's Dream* and Doctor Bartolo in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*.

Joslin Romphf, *soprano*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Betti McDonald, adjunct faculty
Hometown: Victoria, British Columbia, Canada



Last season, Ms. Romphf performed Donna Anna in *Don Giovanni* in a reading with the Curtis Symphony Orchestra and played Mrs. Gobineau in the Curtis Opera Theatre's production of *The Medium*. Previously, she sang a scene from *Vanessa* in the Curtis Opera Theatre's production of *Scenes of Love and Hate* and performed the role of Madame Cortese in *Il Viaggio a Reims* at the Music Academy of the West, under the direction of Marilyn Horne, for the Academy's 50th Anniversary season. This season, Ms. Romphf will sing the role of Fiordiligi in *Così Fan Tutte* in a reading with the Curtis Symphony Orchestra and will do a full recital with Mikael Eliasen in the spring.

Matthew Rose, *bass*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Bourne, Lincolnshire, Great Britain



Mr. Rose began singing in the choir of Seaford College near Chichester, West Sussex, where he sang solos, including the Fauré Requiem as both a boy treble and a bass. He then went to Canterbury, where for two years he studied music at the University and singing with Sheila and Benjamin Luxon. While at Canterbury he performed such roles as Collatinus in *The Rape of Lucretia* and Noye in *Noye's Fludde*. Mr. Rose has also performed oratorio, including Handel's *Messiah* and Haydn's *Creation* and requiems by Mozart, Howells and Fauré, as well as Rossini's *Petite Messe Solennelle*. He also directed the Canterbury Singers for two years, including a performance of Mozart's Requiem at Canterbury Cathedral last May. Last season at Curtis, Mr. Rose sang Arkel in the U.S. premiere of *Impressions de Pelléas* and the Commendatore in *Don Giovanni*. He also attended the Chautauqua Institution. This year he will sing Antonio in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*, and Don Alfonso in *Così Fan Tutte* and Theseus in *A Midsummer Night's Dream* for the Curtis Opera Theatre.

Karen Slack, *soprano*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Philadelphia, Pennsylvania, USA



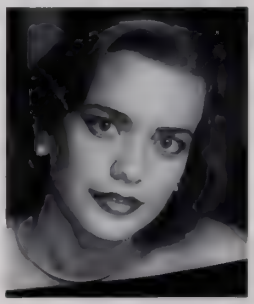
Last season, Ms. Slack was seen as Donna Anna in the Curtis Opera Theatre production of *Don Giovanni* and played Mimi in the intern cast of the Opera Company of Philadelphia's production of *La Bohème*. She also has performed the role of Tatyana in *Eugene Onegin* with the Curtis Opera Theatre. In addition, she was an apprentice artist with the Sante Fe Opera last summer, where she covered the roles of Ilia in *Idomeneo* and Manja in *Countess Maritza*. She has appeared in a concert performance of *La Bohème* at Weill Recital Hall in New York and was the Alice Ford understudy for the Opera Company of Philadelphia's production of *Falstaff*. She has performed in concert in Moscow and St. Petersburg, Prague, the Czech Republic and Vienna. Ms. Slack has won numerous competitions and awards, including the National Arts Club Vocal

Competition, the Rosa Ponselle International Competition for the Vocal Arts, the Omega Psi Phi Competition, the National Association of Negro Musicians Competition, the Beacon Artist Association Scholarship, the Pro Arts Scholarship, the W. Russell Johnson Scholarship and the Mellini Excellence in Music Award. She also recently received a George London Foundation Encouragement Award.



Lina Tetruashvili, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Tbilisi, Georgia

Ms. Tetruashvili earned a Bachelor of Music degree from the Juilliard School last spring and, while there, she played the roles of Susan B. Anthony in *The Mother of Us All* and Mrs. Maurrant in *Street Scene*. In addition, last spring she was heard in the Juilliard Opera Center production of *Liaisons*. She has appeared frequently as a part of Juilliard's *Liederabend* series and also performed numerous opera scenes in Chiari, Italy, and in Alice Tully Hall. Ms. Tetruashvili attended the Chautauqua Institution and played the role of Despina in *Così Fan Tutte* for the Aspen Opera Theater, where she also participated in a reading of Carlisle Floyd's new opera, *Cold Sassy Tree*, working with the composer to create the role of Love Simpson. She also has given performances of contemporary works at the Caramoor Festival, where this summer she will sing Respighi's *Il Tramonto* as part of their Rising Stars series. This season Ms. Tetruashvili will play the role of Helena in the Curtis Opera Theatre production of *A Midsummer Night's Dream* and sing Susanna in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro*.



Yalí-Marie Williams, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Guaynabo, Puerto Rico, USA

Ms. Williams received her Bachelor of Music degree from the Juilliard School, where she performed the role of Mrs. Maurrant in *Street Scene* and Ellen in Ned Rorem's (Composition '44) *Three Sisters Who Are Not Sisters* in Alice Tully Hall. At the Chautauqua Institution Summer Voice Program she performed

the role of the Contessa Almaviva in *Le Nozze di Figaro*, directed by Chas Rader-Shieber. Last season Ms. Williams performed the role of Mère Marie in *Dialogues des Carmélites* and Donna Elvira in *Don Giovanni* for the Curtis Opera Theatre, and this past summer she was the cover for the role of Desdemona and part of the ensemble in the St. Louis Opera Theater production of *Otello*, under the direction of Stephen Lord. Recently she won the third prize in Plácido Domingo's international vocal competition, Operalia '99, and performed with Mr. Domingo at the competition's final concert. This season, Ms. Williams will play Fiordiligi in *Così Fan Tutte* and Micaela in *La Tragédie de Carmen* for the Curtis Opera Theatre.

D. Renard Young, *baritone*
Voice Program, 5th year
Bachelor of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Detroit, Michigan, USA



Mr. Young was recently seen as Masetto in *Don Giovanni*, Golaud in the U.S. premiere of *Impressions de Pelléas* and as the Premier Officier in *Dialogues des Carmélites* for the Curtis Opera Theatre. Raised in Michigan, Mr. Young attended the Interlochen Arts Academy, where he studied composition and voice. This season he will be seen as Guglielmo in *Così Fan Tutte*, Escamillo in *La Tragédie de Carmen* and Starveling in *A Midsummer Night's Dream* for the Curtis Opera Theatre. Last season, Mr. Young also appeared in concert with the Concerto Soloists of Philadelphia, conducted by Ignat Solzhenitsyn (Piano & Conducting '95) and performed the Bach Cantata No. 140, *Wachet auf, ruft uns de Stimme*, with Itzhak Perlman.

Hung Yun, *baritone*
Opera Program, 3rd year
Professional Studies certificate candidate
Teacher: Spiro Malas, adjunct faculty
Hometown: Seoul, South Korea



Mr. Yun received his Bachelor of Music degree in voice from Seoul National University and his Master of Music degree in voice from Boston University. While in Boston he performed the roles of Kecal in *The Bartered Bride* and Germont in *La Traviata*. For the Curtis Opera Theatre he appeared as Junius in *The Rape of Lucretia*, Onegin in *Eugene Onegin*, the Marquis de la Force in *Dialogues des*

Carmélites and Leporello in *Don Giovanni*. Mr. Yun also performed Germont for the intern cast of *La Traviata* at the Opera Company of Philadelphia and Marcello in the intern cast of the Opera Company's production of *La Bohème*. He was a national finalist in the Metropolitan Opera National Council Auditions, and a winner of the Dicapo Opera Theatre Competition and the Queens Opera Competition. This season Mr. Yun sings the role of Count Almaviva in the intern cast of the Opera Company of Philadelphia's production of *Le Nozze di Figaro* and will play Figaro in the national tour of *Il Barbiere di Siviglia* with the New York City Opera.



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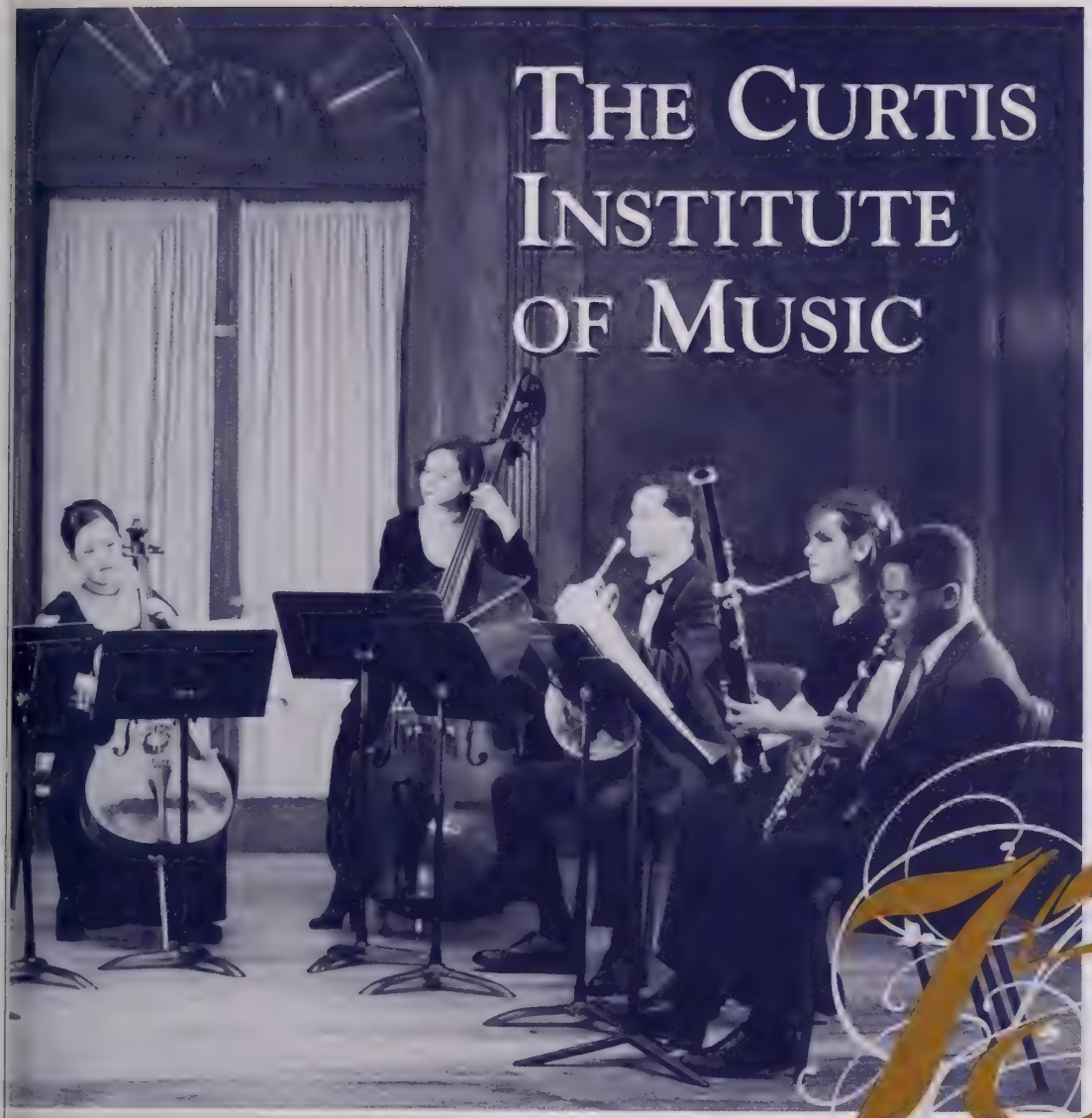
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When Mary Louise Curtis Bok first opened the doors of The Curtis Institute of Music on October 1, 1924, her mission was to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. Mrs. Bok's vision, love of music and demand for excellence led her to establish a conservatory that has consistently ranked among the leading music schools in the world.

In 1924, with artistic insights from Leopold Stokowski and Josef Hofmann, Mrs. Bok assembled a faculty that would attract the most promising students, including such artist/teachers as Leopold Auer, Josef Hofmann, William Kincaid, Marcella Sembrich, Leopold Stokowski, Marcel Tabuteau and Efrem Zimbalist. The relationship between teacher and student has always been of primary importance, and today the faculty of The Curtis Institute of Music includes some of the most celebrated musicians of the 20th century.

In 1928, at the request of Josef Hofmann, The Institute began a merit-based full-tuition scholarship policy, and today it remains the only major conservatory to do so. Students continue to be accepted for study at Curtis exclusively on the basis of their artistic talent and promise.

Over the years, countless Curtis graduates have gone on to make musical history as solo performers, composers and conductors. Curtis alumni can be found in virtually every major orchestra in the U.S. and Canada. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy nearly 25% of the principal desks. Curtis vocal alumni are equally impressive: Over the years, over 40 alumni have sung with the Metropolitan Opera.

Proportionately, The Curtis Institute of Music has produced the largest body of notable performing musicians of any conservatory in the world. In 1924, Leopold Stokowski predicted that Curtis "will become the most important musical institution of our country, perhaps of the world." That sentiment was echoed nearly 70 years later by cellist Mstislav Rostropovich when he said, "Curtis is unique, not only in the United States, but in the whole world."



The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

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The Curtis Institute of Music

Gary Graffman, President/Director

The Divertimento String Trio

Soovin Kim, violin
Michael Tree, viola
Margo Tatgenhorst, cello

Friday, September 17, 1999
Curtis Hall, 8 p.m.

❧

Trio in E-flat major, Op. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante
Menuetto: Allegretto
Adagio
Menuetto: Moderato
Finale: Allegro

Intermission

Serenade in D major, Op. 8 — Beethoven

Marcia: Allegro
Adagio
Menuetto: Allegretto
Adagio — Scherzo: Allegro molto
Allegretto alla Polacca
Thema con Variazioni: Andante quasi Allegretto
Marcia: Allegro

❧

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The Divertimento String Trio

Soovin Kim began studying the violin at the age of four, the only musician in his family. In 1996, he became the first American in 24 years to win the first prize at the Paganini International Violin Competition, and followed that with the Henryk Szeryng Career Award and the Avery Fisher Career Grant. In 1997, he gave a successful Philadelphia recital debut under the auspices of Astral Artistic Services performing Paganini's 24 caprices, and also appeared as soloist with the Philadelphia Orchestra. Since then, he has performed as a soloist in Weill Hall at Carnegie Hall, Terrace Theater at the Kennedy Center, Alice Tully Hall in New York, Herbst Theater in San Francisco and Salle Pleyel in Paris. He has performed with orchestras such as the Orchestra of St. Luke's, the Stuttgart Radio Symphony Orchestra and the Monte-Carlo Philharmonic. Devoting much of his time to the serious study of chamber music, Mr. Kim is also a member of the Johannes Quartet. When not playing the violin, he is a computer buff, enjoying games and shopping for deals on the Internet. Having spent some of his younger years in the Chicago area, he is a diehard fan of the Chicago Cubs and the Chicago Bulls. He plays on an Antonio Stradivarius violin of 1679, the "Parera," on kind loan to him.

Michael Tree's name has become synonymous with the viola, having influenced generations of musicians as a performer and teacher. He was born in Newark, New Jersey, and began studying the violin with his father. At the age of 12, he continued his studies at The Curtis Institute of Music with Efrem Zimbalist, Lea Luboshutz and Veda Reynolds. As a 20-year-old violinist, he made his Carnegie Hall debut to rave reviews, and subsequently appeared as violin and viola soloist with the Philadelphia, Los Angeles, Baltimore and other major orchestras. Mr. Tree has been the violist of the Guarneri String Quartet for all of its nearly four decades of existence, one of the longest and most successful partnerships in the world. He is one of the most widely recorded musicians in America, having recorded over 80 chamber music works on the Columbia, Nonesuch, RCA, Sony and Vanguard labels. Mr. Tree lives with his wife in Marlboro, Vermont, where he practices his tennis serve diligently, and in New York City, where he is often spotted in the crowd behind home plate at Yankee Stadium. He shares all of this experience with his students at The Curtis Institute of Music, Manhattan School of Music, University of Maryland and Rutgers University.

Margo Tatgenhorst was appointed principal cellist of the Oregon Symphony last year at the age of 22. She has pursued a variety of musical interests since her childhood. She first captured attention as a five-year-old singer in a White Castle commercial, resulting in numerous national radio and television commercials ranging from McDonald's to Wonder Bread. Ms. Tatgenhorst enjoyed acting as well, appearing in such roles as Cosette in the musical *Les Miserables* and Violet in *Charlie and the Chocolate Factory*. Shifting her focus, she entered the Cleveland Institute of Music when she was 16 as a cello and composition major, studying with Richard Aaron and Donald Erb respectively . In 1999, she graduated from The Curtis Institute of Music, where she studied with David Soyer, cellist of the Guarneri String Quartet. In recent seasons, she has played at the Marlboro and Sarasota music festivals, as well as at Music from Angel Fire. She has toured the U.S. with Musicians from Marlboro and as part of the Brandenburg Ensemble. Although Ms. Tatgenhorst is not actively composing, her background as a composer has resulted in an affinity for new music. She no longer sings, but she happily recalls having performed with the man who is the voice of the Jolly Green Giant.

THE CURTIS INSTITUTE OF MUSIC

75TH ANNIVERSARY CONVOCATION

FRIDAY, OCTOBER 1, 1999

4:00 pm, Curtis Hall



Mstislav Rostropovich

Cellist/conductor Mstislav Rostropovich has earned worldwide acclaim not only as a great musician, but also as an outspoken supporter of human rights and artistic freedom. Born in the Soviet Union in 1927, he came into prominence as a performer while very young, but was often at odds with the Communist authorities. His political activities made international headlines beginning in 1969, when he sheltered the dissident author Alexander Solzhenitsyn. Following his much-quoted open letter to Brezhnev protesting government restrictions on artistic expression, all of his concerts and recording sessions were cancelled. His persecution lasted until 1974, when he was finally granted an exit visa. Once settled in the West, Mr. Rostropovich quickly became one of the most sought-after performers of our time, touring the globe both as cellist and conductor. Music director of the National Symphony Orchestra in Washington, D.C., from 1977 to 1994, he now frequently guest conducts — and appears as soloist — with most major orchestras. Mr. Rostropovich served on the faculty of The Curtis Institute of Music from 1990 to 1995.

Anna Moffo

One of the most celebrated sopranos of our time, 1954 Curtis alumna Anna Moffo has triumphed in leading roles at the Metropolitan Opera, La Scala, the Royal Opera House and Covent Garden, as well as the opera houses of Chicago, Florence, Rome, Berlin, Vienna and Buenos Aires. Her recital and concert engagements have taken her to the world's most prestigious stages, and her extensive discography has been praised by critics around the globe. Ms. Moffo is frequently heard and seen on radio and television, and she has made movie versions of "La Traviata" and "Lucia di Lammermoor," as well as 14 non-operatic films. She has received countless awards and honors, including Italy's Commendatore of the Order of Merit and a special award from the Friends of the Vienna Staatsoper, as well as election to the Philadelphia Music Foundation's Hall of Fame. Ms. Moffo is a member of The Curtis Institute of Music's Board of Overseers.

ORDER OF CEREMONY

Prelude

Prelude in D major by J. S. Bach
John Weaver (Organ '59)

■

Processional

Trumpet Tune by Henry Purcell

■

Greetings

Gary Graffman (Piano '46)

■

Honors

Introduction: George Kidder
The Curtis Award
MSTISLAV ROSTROPOVICH
Conferred by: Gary Graffman and Milton L. Rock

Introduction: Luther Brady, M.D.
Doctor of Music, honoris causa
ANNA MOFFO (VOICE '54)
Conferred by: Gary Graffman and Milton L. Rock

■

Dedication

Introduction: Gary Graffman
The Curtis Organ, console by Robert Turner, 1999
"Partita on Kingsford" by John Weaver

■

Address

Introduction: Derek Bok
Schuyler G. Chapin
Remarks

■

Recessional

Trumpet Voluntary by John Stanley

Assisted by Robert Fitzpatrick (Clarinet '68), Dean



THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, PRESIDENT/DIRECTOR

■

1726 Locust Street, Philadelphia, PA

THE CURTIS INSTITUTE OF MUSIC

SOUND FOR THE CENTURY

Sound for the Century

Field Greens with Radicchio
Bruschetta of Roasted Red Peppers and Mozzarella
Balsamic Vinaigrette

Grilled Filet
Red Wine Reduction

Trio of Profiteroles filled with
Vanilla, Chocolate and Ricotta,
Drizzled with Chocolate and Dusted with Snow

75th Anniversary Gift

October 1, 1999

DINNER PROGRAM

First Movement

THE LEGACY GIFT

ANNA MOFFO, MISTRESS OF CEREMONIES

DEREK BOK

MSTISLAV ROSTROPOVICH

First Course

■

Second Movement

A GIFT OF EDUCATION

WITH FANFARE AND FLOURISHES

DR. MILTON L. ROCK

GARY GRAFFMAN

Entrée

Dessert

■

Third Movement

A GIFT FOR POSTERITY

R. ANDERSON PEW

DR. HERBERT R. AXELROD

■

Fourth Movement

A GIFT OF MUSIC

R. Anderson Pew
Campaign Chair

Dr. Milton L. Rock
Chair of the Board

Gary Graffman
President/Director

Shaun F. O'Malley
Chair of Major Gifts Committee

Alan R. Hirsig
Chair of the Annual Fund Committee

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Steven Laden
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Assistant Director of Major Gifts

Jane M. Kamp
Director of Annual Giving

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Student Recital for the Board of Overseers

Saturday, October 2, 1999
Curtis Hall, Noon

❧

Fantasiestücke, Op. 73 — Robert Schumann (1810-1856)
- Zart und mit Ausdruck
- Lebhaft, leicht
- Rasch und mit Feuer

Clarinet Sonata — Leonard Bernstein (1918-1990)
- Grazioso, un poco più mosso
- Andantino — Vivace e leggiero

Anthony McGill, *clarinet*
Benjamin Hochman, *piano*

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

Daniel Lee, *cello*
Li Jian, *piano*

❧

Benjamin Hochman, student of Claude Frank

Daniel Lee, student of Orlando Cole & Peter Wiley

Anthony McGill, student of Donald Montanaro

Li Jian, Staff Pianist

Photographic and recording equipment may not be used in Curtis Hall.

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

First Student Recital

Monday, October 4, 1999
Curtis Hall, 8 p.m.

❧

Sound for the Century — Daniel Kellogg (b. 1976)
Commissioned by The Curtis Institute of Music for the Commemoration of its 75th Anniversary, October 1, 1999

Karl Sweedy, *trumpet*
Daniel A. Lee, *trumpet*
Adam Iascone, *horn*
Joseph McEttrick, *trombone*
Anthony Wise, *trombone*

"Prelude" from *Suite for Organ*, Op. 5 — Maurice Duruflé (1902-1986)

Svetlana Fiakhretdinova, *organ*

Sonata No. 2 — Béla Bartók (1881-1945)

Molto moderato —
Allegretto

Jason DePue, *violin*
Robert Koenig, *piano*

INTERMISSION

Sonata, Op. 25, No. 3 — Paul Hindemith (1895-1963)

Lebhaft, sehr markiert
Mässig schnell, Gemächlich
Langsam, Ruhig
Lebhafte Viertel
Mässig schnell

Sonata — György Ligeti (b. 1923)

Dialogo: Adagio
Capriccio: Presto con slancio

Kaori Yamagami, *cello*

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Pavel Ilyashov, *violin*
Andrius Žlabys, *piano*

❧

Sound for the Century was prepared by Blair Bollinger.

Jason DePue, student of Yumi Ninomiya Scott

Svetlana Fiakhretdinova, student of John Weaver

Adam Iascone, student of Myron Bloom

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Daniel A. Lee, student of Frank Kaderabek

Joseph McEttrick, student of Nitzan Haroz

Karl Sweedy, student of Frank Kaderabek

Anthony Wise, student of Nitzan Haroz

Kaori Yamagami, student of Orlando Cole

Andrius Žlabys, student of Seymour Lipkin

Robert Koenig, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Second Student Recital

Wednesday, October 6, 1999
Curtis Hall, 8 p.m.

❧

Sonata in A minor, Op. 27, No. 2 — Eugène Ysaÿe (1858-1931)
Obsession: Prelude, Poco vivace
Maliconia: Poco lento
Danse des Ombres: Sarabande, Lento
Les Furies: Allegro Furioso

Caprice in A minor, Op. 1, No. 24 — Niccolò Paganini (1782-1840)
Theme and Variations

Reina Inui, *violin*

***Silent Woods*, Op. 68, No. 5** — Antonin Dvořák (1841-1904)

Pezzo Capriccioso in B minor, Op. 62 — Piotr Ilyich Tchaikovsky (1840-1893)

***Kol Nidrei*, Op. 47** — Max Bruch (1838-1920)

Elfentanz, Op. 39 — David Popper (1843-1931)

"Ritual Fire Dance" from the ballet _El Amor Brujo_ — Manuel de Falla (1876-1946)

Daniel Lee, *cello*
Hugh Sung, *piano*

INTERMISSION

Sonata in A major, D. 959 — Franz Schubert (1797-1828)

Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

Benjamin Hochman, *piano*

❧

Benjamin Hochman, student of Claude Frank

Reina Inui, student of Yumi Ninomiya Scott

Daniel Lee, student of Orlando Cole & Peter Wiley

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Friday, October 8
Curtis Hall, 8:00 p.m.

Paganini	*Caprice in A minor, No. 24*	
	Sara Bitlloch, violin	
Prokofiev	*Sonata in C major, Op. 119*	
	Soo Ryoung Bae, cello	
	Li Jian, piano	
Saint-Saëns	*Concerto No. 3, Op. 61*	
	Solomiya Ivakhiv, violin	
	Jungeun Kim, piano	
Schubert	*Sonata in D major, D. 384*	
	Sara Bitlloch, violin	
	Hugh Sung, piano	
Schumann	*Kreisleriana, Op. 16*	
	Jonathan Biss, piano	

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-526 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program informati for an entire week, which allows concertgoers to plan ahead.

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Third Student Recital

Friday, October 8, 1999
Curtis Hall, 8 p.m.

❧

Sonata in D major, D. 384 — Franz Schubert (1797-1828)
Allegro molto
Andante
Allegro vivace

Sara Bitlloch, *violin*
Hugh Sung, *piano*

Caprice in A minor, Op. 1, No. 24 — Niccolò Paganini (1782-1840)
Theme and Variations

Sara Bitlloch, *violin*

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835-1921)
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso — Allegro non troppo

Solomiya Ivakhiv, *violin*
Jungeun Kim, *piano*

INTERMISSION

Sonata in C major, Op. 119 — Sergei Prokofiev (1891-1953)

Andante grave
Moderato
Allegro, ma non troppo

Soo Ryoung Bae, *cello*
Li Jian, *piano*

***Kreisleriana*, Op. 16** — Robert Schumann (1810-1856)

Äusserst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Jonathan Biss, *piano*

❧

Soo Ryoung Bae, student of Orlando Cole
Jonathan Biss, student of Leon Fleisher
Sara Bitlloch, student of Rafael Druina
Solomiya Ivakhiv, student of Rafael Druina

Jungeun Kim, Staff Pianist
Li Jian, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Monday, October 11
Curtis Hall, 8:00 p.m.

Bach	*Trio Sonata from The Musical Offering* Adam Hollander, oboe Piotr Kwasny, violin Paul Jacobs, harpsichord Julia Lockhart, bassoon
Liszt	*Concerto No. 1 in E-flat major* Jie Chen, piano Hugh Sung, piano
Prokofiev	*Sonata No. 2 in D major* Nicolas Kendall, violin Hugh Sung, piano
Wieniawski	*Concerto No. 2 in D minor* Zachary DePue, violin Robert Koenig, piano

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fourth Student Recital

Monday, October 11, 1999
Curtis Hall, 8 p.m.

❧

Trio Sonata from *The Musical Offering*, BWV 1079 — J. S. Bach (1685-1750)

Largo
Allegro
Andante
Allegro

Adam Hollander, *oboe*
Piotr Kwasny, *violin*
Paul Jacobs, *harpsichord*
Julia Lockhart, *bassoon*

Sonata in D major, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Nicolas Kendall, *violin*
Hugh Sung, *piano*

Intermission

Concerto No. 2 in D minor, Op. 22 — Henryk Wieniawski (1835-1880)

Allegro moderato
Romance: Andante non troppo
Allegro mderato

Zachary DePue, *violin*
Robert Koenig, *piano*

Concerto No. 1 in E-flat major — Franz Liszt (1811-1886)

Allegro maestoso
Quasi Adagio — Allegro vivace
Allegro marziale animato

Jie Chen, *piano*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

Jie Chen, student of Seymour Lipkin

Zachary DePue, student of Jaime Lareo & Ida Kavafian

Adam Hollander, student of Richard Woodhams

Paul Jacobs, student of Lionel Party

Nicolas Kendall, student of Victor Danchenko

Piotr Kwasny, student of Rafael Druian

Julia Lockhart, student of Bernard Garfield

Robert Koenig, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifth Student Recital

Wednesday, October 13, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Cathy Basrak, viola
with Robert Koenig, piano

Sonata for Viola and Piano — George Rochberg (b. 1918)
- Allegro moderato
- Adagio lamentoso
- Fantasia: Epilogue

Fantasy for Viola and Piano — Frederick Jacobi (1891-1952)

INTERMISSION

Speed Etude — Quincy Porter (1897-1966)

Sonata for Viola and Piano — Lowell Liebermann (b. 1961)

Allegro moderato
Andante
Recitativo — Allegro feroce

❧

Cathy Basrak, student of Michael Tree & Joseph de Pasquale

Robert Koenig, Staff Pianist

❧

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Next Recital...

Friday, October 15
Curtis Hall, 8:00 p.m.

Members of the Curtis Vocal Studies Department will present works by Bizet, Dvořák, Gluck, Lehár, Rachmaninoff, Rossini and Verdi.

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixth Student Recital

Friday, October 15, 1999
Curtis Hall, 8 p.m.

❧

"Largo al factotum" from *Il Barbarie di Siviglia* — Gioachino Rossini (1792-1868)

Hung Yun, *baritone*

"Che farò senza Euridice" from *Orfeo ed Euridice* — Christoph Willibald von Gluck (1714-1787)

"Vidui" — Sasha Argov (1914-1995)

"Habanera: L'amour est un oiseau" from *Carmen* — Georges Bizet (1838-1875)

Karin Caspi, *mezzo-soprano*

Susan Nowicki, *piano*

❧

"Were you there when they crucified my Lord" — Traditional

"Addio, fiorito asil" from *Madama Butterfly* — Giacomo Puccini (1858-1924)

Joesph Guyton, *tenor*

"Song to the moon" from *Rusalka* — Antonín Dvořák (1841-1904)

"What has become of my husband? — My little golden babies!" from *McTeague* — William Bolcom (b. 1938)

"Spring waters," Op. 14, No. 11 — Sergei Rachmaninoff (1873-1943)

Lina Tetruashvili, *soprano*

"Einer wird kommen" from *Der Zarewitsch* — Franz Lehár (1870-1948)

Eve Gigliotti, *soprano*

"Schenkt man sich Rosen in Tirol" from *Der Vogelhändler* — Carl Zeller (1842-1898)

Eve Gigliotti, *soprano*
Ramone Diggs, *tenor*
Lina Tetruashvili, *soprano*
Joesph Guyton, *tenor*
Matthew Rose, *bass*

Donald St. Pierre, *piano*

Rigoletto, selections

Giuseppe Verdi
(1813-1901)

"Questa o quella"

Suk Chul Kim, *tenor*

"Caro nome"

Jacquelyn Familant, *soprano*

"La donna è mobile"

Suk Chul Kim, *tenor*

"Bella figlia dell'amore"

Jacquelyn Familant, *soprano*
Karin Caspi, *mezzo-soprano*
Suk Chul Kim, *tenor*
Hung Yun, *baritone*

Susan Nowicki, *piano*

❧

All of the above singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Susan Nowicki, Opera & Voice Coach
Donald St. Pierre, Opera & Voice Coach

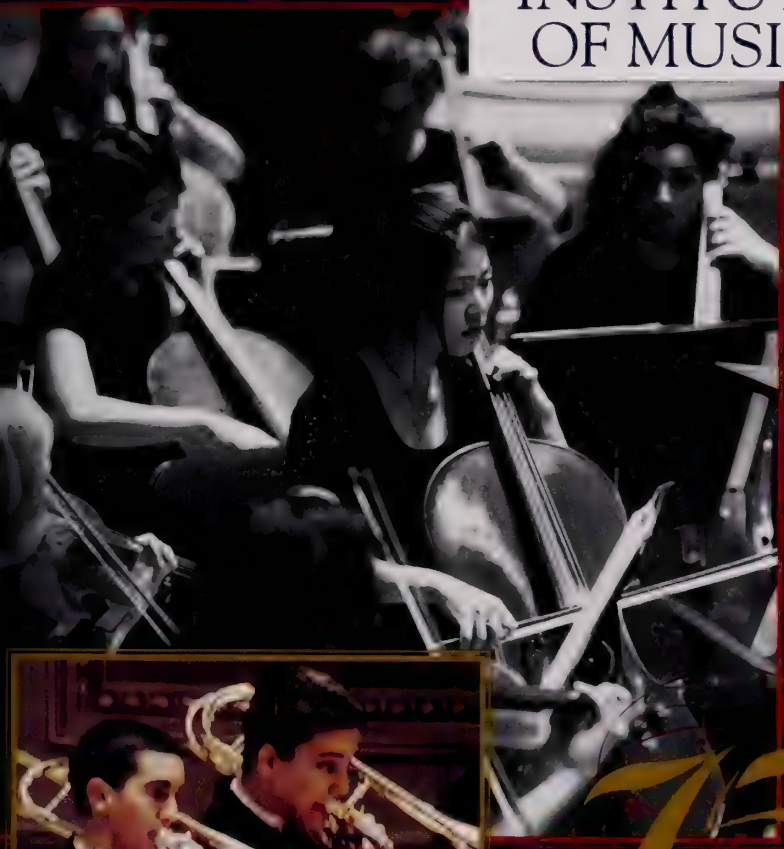
❧

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Wolfgang Sawallisch, *conductor*
Roberto Díaz, *viola*





75

CURTIS

CELEBRATING
SEVENTY-FIVE YEARS
OF EXCELLENCE

OCTOBER 17, 1999

THE ACADEMY OF MUSIC

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 12 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

Photo credits: Jean Brubaker, Don Tracy



The Symphony Orchestra of The Curtis Institute of Music

The Jack Wolgin Orchestral Concerts

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Sponsored by **PNC**BANK

OCTOBER 17, 1999
THE ACADEMY OF MUSIC
8:00 PM

Wolfgang Sawallisch, *conductor*
Roberto Díaz, *viola*

BARBER
Overture to *The School for Scandal*, Op. 5

BERLIOZ
***Harold in Italy*, Op. 16**

Harold in the Mountains. Scenes of Sadness, of Happiness and of Joy: Adagio — Allegro

March of the Pilgrims, Singing their Evening Prayer: Allegretto

Serenade of a Mountaineer of the Abruzzi to his Mistress: Allegro assai — Allegretto

Orgy of the Brigands. Memories of Past Scenes: Allegro frenetico — Adagio — Tempo I

Roberto Díaz, *viola*

Intermission

BEETHOVEN
Symphony No. 6 in F major, Op. 68, *Pastorale*

Awakening of Cheerful Feelings at the Arrival in the Country: Allegro ma non troppo

Scene at the Brook: Andante molto mosso

Merry Gathering of Peasants: Allegro

Storm: Allegro

Shepherd's Song. Thankful Feelings after the Storm: Allegretto

Wolfgang Sawallisch

Wolfgang Sawallisch is currently in his seventh season as music director of the Philadelphia Orchestra. A graduate of Munich's Academy of Music, Mr. Sawallisch began his conducting career in 1947 at the Opera Theatre of Augsburg; in 1953, he became the youngest conductor ever to lead the Berlin Philharmonic. He subsequently held music directorships with the orchestras of Aachen, Wiesbaden and Cologne, as well as with the Hamburg Philharmonic, Vienna Symphony, Orchestre de la Suisse Romande and the Bavarian State Opera in Munich, where he also served as general manager. Recipient of numerous awards and honors, Mr. Sawallisch was presented with the Toscanini Gold Baton Award in recognition of his 35-year association with La Scala in Milan. Also a gifted pianist, Mr. Sawallisch has performed and recorded chamber music and lieder with Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier, Margaret Price and Thomas Hampson, among others.

Roberto Díaz

Violist Roberto Díaz, a 1984 graduate of The Curtis Institute of Music, has earned high praise for his work both as a soloist and as a chamber musician. Before being named principal viola for the Philadelphia Orchestra in 1996, Mr. Díaz served as principal viola of the National Symphony and prior to that as a member of the Boston Symphony. He has appeared as soloist with such orchestras as the National Symphony, Boston Pops, Buffalo Philharmonic, Simón Bolivar Symphony (Venezuela), Chilean Philharmonic, Bayerischer Rundfunk Orchestra, Saarbrücken Symphony, Russian State Symphony, Kremlin Chamber Orchestra and the Pro Musica Orchestra of Moscow. As a chamber musician, Mr. Díaz has collaborated with some of today's leading artists, including Isaac Stern, Yo-Yo Ma, Emanuel Ax and fellow alumnus Yefim Bronfman. Mr. Díaz began his training at the Chilean Conservatory; while at Curtis, he studied with Joseph de Pasquale, retired principal violist of the Philadelphia Orchestra.

PROGRAM NOTES

by Howard Kornblum and Dr. Richard E. Rodda

Samuel Barber

Born: March 9, 1910 in West Chester, Pennsylvania
Died: January 23, 1981 in New York City

Overture to *The School for Scandal*, Op. 5

Samuel Barber was born in March 1910 in West Chester, Pa. His musical talent became obvious early. Louise Homer, the distinguished Metropolitan Opera contralto, was his aunt (her husband Sidney was a well-known song writer in the early part of the century). In 1924 Barber was accepted as a student in The Curtis Institute of Music's first class. He studied composition with Rosario Scalero, piano with Isabelle Vengerova and, eventually, conducting with Fritz Reiner. As he matured, he developed a superior baritone voice. (In 1935 RCA issued a record of Barber's *Dover Beach* with the composer as baritone soloist and the Curtis String Quartet.) Barber began composing seriously at the age of 18, and when he was 23 and approaching graduation from Curtis, his Overture to *The School for Scandal* was performed by the Philadelphia Orchestra.

During the years 1935 and 1937, Barber won the Pulitzer Fellowship and the American Prix de Rome. The English writer Robert Angles says of Barber's music that it is "notable for its memorable quality of sustained lyricism. Few 20th-century composers can match his melodic gift, its flow and its high degree of expressiveness. When, as in Barber's music, this is combined with a keen sense of musical design and a logical development of dramatic content, the results are of unique distinction." The day after its first performance, the *Philadelphia Inquirer* described the Overture to *The School for Scandal* as "a work robustly scored — indeed, almost excessive in instrumentation at times — marked by a certain melodic facility and a sure sense of design, neither purely freakish in effect in the modern manner, nor complacently old-fashioned." Alexander Smallens conducted the premiere of the Overture with the Philadelphia Orchestra at Robin Hood Dell on August 30, 1933.

— Howard Kornblum (1929-1997)

Hector Berlioz

Born: December 11, 1803 in Côte-Saint-André, France
Died: March 8, 1869 in Paris

Harold in Italy, Op. 16

In 1833, Berlioz married Harriet Smithson, the English actress who had inspired the *Symphonie Fantastique* three years earlier. Her only dowry was an overloaded account of debts, and the newlywed Berlioz was determined to satisfy her creditors and give her a chance for a fresh start on the Parisian stage. To earn the large amount needed,

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he took the risk of arranging a concert for his benefit at the Paris Conservatoire in December, announcing that the *Symphonie Fantastique* and the premiere of the *King Lear* Overture would be on the bill, as well as an appearance by his friend Franz Liszt playing Weber's *Konzertstück*. The concert proved to be one of Berlioz's rare successes with Parisian public and critics.

Another surprise awaited Berlioz that night, as he related in his *Memoirs*. "To crown my good fortune," he recounted, "one member of the audience stayed behind in the empty hall, a man with long hair and piercing eyes and a strange, ravaged countenance; a creature haunted by genius, a Titan among giants, whom I had never seen before, the first sight of whom stirred me to the depths. He stopped me in the passage and seized my hand, uttering glowing eulogies that thrilled and moved me to the depths. It was Paganini. That was the beginning of my friendship with the great artist who exerted such a happy influence on my career." Berlioz continued the story: "A few weeks after the concert, Paganini came to see me. He told me that he had a Stradivarius viola, a marvellous instrument, which he wanted to play in public; but he lacked the right music. Would I write a piece for it?"

Berlioz set to work immediately on Paganini's commission. His earliest plan for the composition included a chorus in addition to the orchestra and solo viola, and the subject was to be *The Last Moments of Mary Stuart*, inspired by a then-popular play running in Paris. The chorus was soon dropped, however, and Berlioz proceeded with what he called simply his "new symphony." Paganini eagerly examined the first movement as soon as it was finished, but was disappointed by the lack of flamboyance in the solo part. "That's no good," he told the composer. "There's not enough for me to do here. I should be playing all the time."

Berlioz suggested that Paganini consider writing his own concerto, but the virtuoso left without further comment on the music. "Realizing that my scheme would never suit him," Berlioz continued, "I set to work to carry it out with a different emphasis and without troubling myself any more about how to show off the viola in a brilliant light. My idea was to write a series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. I decided to give it as a setting the poetic impressions recollected from my wanderings in the Abruzzi, and to make it a kind of melancholy dreamer in the style of Byron's *Childe Harold*. Hence the title of the symphony, *Harold in Italy*."

In *Harold in Italy*, Berlioz again employed the cyclical technique of the *idée fixe* that he had earlier used in the *Symphonie Fantastique*. A melody representing the chief protagonist of the work (the *idée fixe*) is heard in each of the movements, musically and programmatically unifying the overall structure. Though the solo viola is often entrusted with this theme and its embellishments, the work is certainly not the virtuoso piece that Paganini envisioned. (Paganini never performed it.) The demands on the soloist are less for technique than for richness of tone and depth of musicianship. The opening movement (*Harold in the Mountains. Scenes of Sadness, of Happiness and of Joy*) is cast in two large sections. The extended slow introduction begins with a finely crafted contrapuntal strain for strings that leads to a minor-mode

presentation of the *idée fixe* by the woodwinds in octaves. The mood brightens, and soon the solo viola enters to sing this main theme in a tender setting. The main section of the movement, a sonata form in fast tempo, is filled with joyful exuberance engendered by some of the most inventive rhythmic and orchestral writing in the concert literature.

The second movement (*March of the Pilgrims, Singing their Evening Prayer*) suggests the steady tread to some holy shrine through its incessant pizzicato bass line supporting a simple song in the violins. The movement is built in the form of an arch, beginning softly and reaching its loudest point at the center before subsiding to a quiet close, rather as though the pilgrims were passing by in solemn procession. The following *Serenade of a Mountaineer of the Abruzzi to his Mistress* includes a piping melody and a pastoral theme, which are first presented independently and then together in the movement's closing section.

To the poet Heinrich Heine, Berlioz described the finale (*Orgy of the Brigands, Memories of Past Scenes*) as "a hurricane." The movement is prefaced by short recollections of the principal themes of the earlier movements separated by premonitory bursts of the music of the finale. After these preparatory stanzas, the colorful main body of the movement begins. Berlioz characterized this music as "that furious orgy where wine, blood, joy, rage, all combined, parade their intoxication; in this brigand scene the orchestra becomes a regular pandemonium...."

Ludwig van Beethoven

Born: December 16, 1770 in Bonn
Died: March 26, 1827 in Vienna

Symphony No. 6 in F major, Op. 68, *Pastorale*

Beethoven gave each of the five movements of the *Pastorale* Symphony a title describing its general character. The first movement, filled with verdant sweetness and effusive good humor, is headed *The Awakening of Cheerful Feelings at the Arrival in the Country*. The violins present the simple theme. The melody grows more vigorous before it quiets to lead almost imperceptibly to the second theme, a descending motive played by violins over a rustling string accompaniment. Again, the spirits swell and then relax before the main theme returns to occupy most of the development. The recapitulation returns the themes of the exposition in more richly orchestrated settings.

The second movement, *Scene at the Brook*, continues the mood and undulant figuration of the preceding movement. The form is a sonata-allegro whose opening theme starts with a fragmentary idea in the first violins above a rich accompaniment. The second theme begins with a descending motion, like that of the first movement, but then turns back upward to form an inverted arch. A full development section utilizing the main theme follows. The recapitulation recalls the earlier themes with enriched orchestration, and leads to a most remarkable coda. In the movement's closing pages, the rustling accompaniment ceases while all Nature seems to hold its breath to listen to the songs of three birds — the nightingale, the dove and the cuckoo.

Beethoven titled the scherzo *Merry*

Gathering of the Peasants and filled the music with a rustic bumptiousness and simple humor that recall a hearty if somewhat ungainly country dance. The festivity is halted in mid-step by the sound of distant thunder portrayed by the rumblings of the low strings, and a convincing storm scene ensues. As the storm passes away over the horizon, the silvery voice of the flute leads directly into the finale, *Shepherd's Song: Joyful, Thankful Feelings after the Storm.* The clarinet and then the horn sing the unpretentious melody of the shepherd, which returns, rondo-fashion, to support the form of the movement.

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SEASON PREMIERE

Message from the Chairs

Welcome to the second annual Curtis Symphony Season Premiere!

We are honored to be chairing tonight's gala benefit event which, this year, celebrates the past, present and future of the world's pre-eminent music conservatory.

For 75 years, The Curtis Institute of Music has prepared young artists for distinguished careers as soloists, conductors, composers and members of symphony orchestras, chamber ensembles and opera companies worldwide. Roberto Díaz, one of these gifted alumni and principal violist of the Philadelphia Orchestra, is this evening's soloist.

The present anniversary year brings added luster and excitement to Curtis, including a tour this fall by the orchestra of 14 major European cities, with André Previn on the podium. Later in the season, on March 30, Maestro Previn will conduct the Curtis Orchestra at Carnegie Hall. Throughout the season, the student recitals and opera performances that so richly enhance Philadelphia's musical life will continue to delight audiences.

Look on the stage tonight and you will see the future: 100 extraordinarily talented young people who are able to attend Curtis on merit-based full-tuition scholarships because of the vision of its founder and the continuing generosity of friends like you. (And don't forget their colleagues in the keyboard, vocal, conducting and composition departments at work just up Locust Street.)

We are especially grateful to Maestro Sawallisch for conducting this evening's concert. We also salute honorary chairs Benita Valente and J. Roffe Wike II; vice chairs, Kurt and Linda Soukup; dinner chairs, Amanda and Richard Smoot; and patron chairs, Sandy and David Marshall. We express our deepest gratitude to Jack Wolgin, who has endowed the orchestral concert series, and to PNC Bank, the corporate sponsor of tonight's benefit.

Finally, we thank all of you for joining us tonight! Your support of The Curtis Institute of Music is as vital to its future as it has been to its past.

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As chairman of the Philadelphia Orchestra's finance committee, I am quite familiar with The Curtis Institute's contributions to our Fabulous Philadelphians, led by the incomparable Maestro Sawallisch. Tonight you will hear the world's greatest youth orchestra under the baton of one of the world's legendary giants of the podium, a maestro we are indeed fortunate to have in Philadelphia.

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Curtis is setting out on its most ambitious and its most important fund-raising effort since Mary Louise Curtis Bok put together the original endowment of $12 million back in 1927," said Dr. Milton L. Rock, chairman of the Curtis Board of Trustees. "We're calling it the *Sound for the Century* Campaign...and its goal is $35 million."

Curtis' President/Director, Gary Graffman, emphasized that the purpose of this challenging project is "to allow Curtis to remain Curtis... and the essence of the undertaking is to preserve Curtis as one of the very finest conservatories in the world.

"We are trying to strengthen Curtis' financial foundation and provide budgetary stability for the 21st century," Mr. Graffman continued. Without a significant infusion of funds, the ability of Curtis to continue music training and education of the finest young musicians in the world at the highest levels, and its unique merit-based full-tuition scholarship policy, would be in jeopardy. "This campaign is not designed to expand or enlarge the scope of The Institute, but to insure the continuation of its highest quality," he said.

Campaign Chairman and Curtis Trustee, R. Anderson Pew, described *Sound for the Century* as a five-year campaign. "The overall $35 million goal consists of $22 million for new endowment, $8 million for operations through five Curtis Annual Fund drives, and $5 million for physical plant and musical instruments," he said. The public kickoff of the campaign was on Curtis' 75th birthday, Founder's Day, October 1, 1999, and the culmination is planned to be the end of the year 2004.

Curtis Vice President of Development, Josiah Stevenson IV, revealed that over the past several years an intensive internal effort has been made to assemble a sizeable part of the overall $35 million from Curtis' closest family and friends before taking the case to the broader public. "This so-called Nucleus Fund has reached $12 million in gifts and pledges, so we are off and running," he said.

The *Sound for the Century* Campaign will be national and international in reach. "Because of Curtis' important role in world music, everyone who cares deeply about the future of the musical art should be interested in the success of *Sound for the Century*," said Dr. Rock.

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1999/2000 Season

the Symphony ORCHESTRA

Sunday, October 17 at 8 p.m.
Academy of Music
WOLFGANG SAWALLISCH, CONDUCTOR
ROBERTO DÍAZ, VIOLA

BARBER *The School for Scandal* Overture
BERLIOZ *Harold in Italy*
BEETHOVEN Symphony No. 6

Monday, February 21 at 8 p.m.
Academy of Music
OTTO-WERNER MUELLER, CONDUCTOR
IGNAT SOLZHENITSYN, PIANO

BEETHOVEN *The Creatures of Prometheus* Overture
BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 3

Thursday, March 30 at 8 p.m.
Carnegie Hall
ANDRÉ PREVIN, CONDUCTOR
TBA, VIOLIN

ROREM Symphony No. 3
MOZART Violin Concerto No. 3
BRAHMS Symphony No. 4

TICKETS MAY BE PURCHASED THROUGH CARNEGIE HALL SIX WEEKS PRIOR TO THE CONCERT BY CALLING CARNEGIECHARGE AT 212-247-7800.

Monday, May 1 at 8 p.m.
Academy of Music
ROBERT SPANO, CONDUCTOR
JAIME LAREDO, VIOLIN

HAGEN *Much Ado* (world premiere)
HIGDON *blue cathedral* (world premiere)
MOZART Violin Concerto No. 3
BRAHMS Symphony No. 4

the Alumni RECITAL SERIES

Tuesday, December 7 at 8 p.m.
PETER WILEY, VIOLONCELLO
JONATHAN BISS, PIANO

Sunday, January 16 at 3 p.m.
SUSAN STARR, PIANO

Sunday, February 13 at 3 p.m.
LEON MCCAWLEY, PIANO
IN HONOR OF ELEANOR SOKOLOFF

Sunday, March 19 at 3 p.m.
ELISSA LEE KOLJONEN, VIOLIN
ROBERT KOENIG, PIANO

Sunday, April 9 at 4 p.m.
THE GUARNERI STRING QUARTET

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By W. A. Mozart
The Prince Music Theater
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Music by Georges Bizet
Musical Adaptation by Marius Constant
Text by Peter Brook, Jean-Claude Carrière and Marius Constant
The Curtis Opera Studio
FEBRUARY 29, MARCH 1, 2 AND 3; 8 P.M.

A MIDSUMMER NIGHT'S DREAM

by Benjamin Britten
The Prince Music Theater
APRIL 24, 26 AND 28; 8 P.M.

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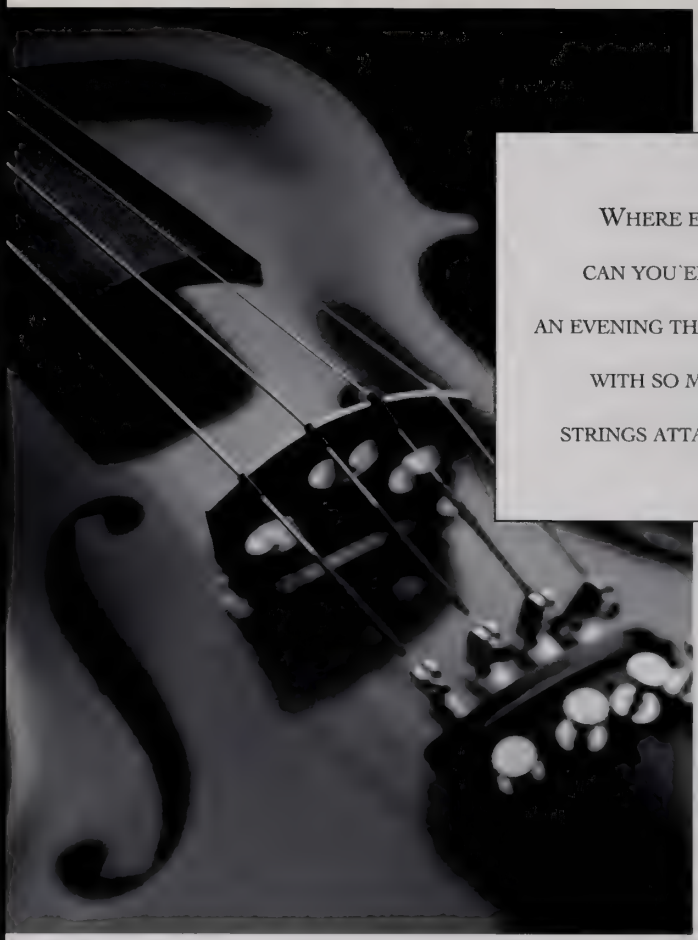
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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventh Student Recital

Monday, October 18, 1999
Curtis Hall, 8 p.m.

❧

Sonata No. 3 in C major, BWV 1005 — Johann Sebastian Bach (1685-1750)

Adagio —
Fuga
Largo
Allegro assai

Angelia Cho, *violin*

Trombone Sonata — Paul Hindemith (1895-1963)

Allegro moderato maestoso
Allegretto grazioso
Swashbuckler's Song: Allegro pesante
Allegro moderato maestoso

Ständchen — Franz Schubert (1797-1828)

Anthony Wise, *trombone*
Robert Koenig, *piano*

INTERMISSION

Sonata in A minor, Op. 27, No. 2 — Eugène Ysaÿe (1858-1931)

Obsession: Prelude, Poco vivace
Maliconia: Poco lento
Danse des Ombres: Sarabande, Lento
Les Furies: Allegro Furioso

Sara Bitlloch, *violin*

Polonaise Brilliant, Op. 4 — Henryk Wieniawski (1835-1880)

Sara Bitlloch, *violin*
Hugh Sung, *piano*

Hungarian Rhapsody, Op. 68 — David Popper (1843-1931)

Priscilla Lee, *cello*
Hugh Sung, *piano*

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Jason DePue, *violin*
Lang Lang, *piano*

❧

Sara Bitlloch, student of Rafael Druian

Angelia Cho, student of Ida Kavafian

Jason DePue, student of Yumi Ninomiya Scott

Lang Lang, student of Gary Graffman

Priscilla Lee, student of David Soyer

Anthony Wise, student of Nitzan Haroz

Robert Koenig, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment

❧

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighth Student Recital

Wednesday, October 20, 1999
Curtis Hall, 8 p.m.

❧

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Caprice after the Study in the Form of a Waltz, Op. 52, arranged by E. Ysaÿe — Camille Saint-Saëns (1835-1921)

Reina Inui, *violin*
Meng-Chieh Liu, *piano*

"Christ Lag in Todesbanden," BWV 625, Chorale-Prelude for Organ — Johann Sebastian Bach (1685-1750)

Music for Brass Instruments — Ingolf Dahl (1912-1970)
- Chorale-Fantasy "Christ Lag in Todesbanden"
- Intermezzo
- Fugue

Skye Chung-Ming Chang, *trumpet*
Derek Lance, *trumpet*
Anneka Zuehlke, *horn*
Anthony Wise, *trombone*
Blair Bollinger, *trombone*
John Whitener, *tuba*

Intermission

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858-1931)
Allemanda
Sarabande
Finale

Daniel Chong, *violin*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)
Allegro moderato
Adagio di molto
Allegro, ma non troppo

Reina Inui, *violin*
Jungeun Kim, *piano*

❧

The Brass Sextet was prepared by Blair Bollinger.

Skye Chung-Ming Chang, student of David Bilger
Daniel Chong, student of Victor Danchenko
Reina Inui, student of Yumi Ninomiya Scott
Derek Lance, student of Frank Kaderabek
Anthony Wise, student of Nitzan Haroz
John Whitener, student of Paul Krzywicki
Anneka Zuehlke, student of Myron Bloom

Blair Bollinger, Faculty
Jungeun Kim, Staff Pianist
Meng Chieh Liu, Staff Pianist

❧

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Next Recital...

Monday, October 25
Curtis Hall, 8:00 p.m.

Faculty Recital
Jeffery Khaner, flute
Charles Abramovic, piano ('76)

Walter Gieseking	*Sonatine*
Hans Werner Henze	*Sonatine*
Paul Hindemith	*Sonata*
Harald Genzmer	*Sonata*
Sigfrid Karg-Elert	*Sinfonische Kanzone*
François Borne	*Carmen Fantasie*

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   1 for Monday
   2 for Wednesday
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   4 for Tuesday & Thursday (concerts on a limited basis)
   5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
Jeffrey Khaner, *flute*
Charles Abramovic, *piano*

Monday, October 25, 1999
Curtis Hall, 8 p.m.

❧

Sonatine — Walter Gieseking (1895-1956)
- Moderato
- Allegretto
- Vivace

Sonatine — Hans Werner Henze (b. 1926)
- Moderato — Allegro molto vivace
- Andantino
- Presto

Sonata — Paul Hindemith (1895-1963)
- Heiter bewegt
- Sehr langsam
- Sehr lebhaft, Marsch

INTERMISSION

Sonata — Harald Genzmer (b. 1909)

Allegro moderato
Scherzo
Introduction and Finale

Sinfonische Kanzone — Sigfrid Karg-Elert (1877-1933)

Fantasy on Themes from Bizet's *Carmen* — François Borne (1840-1920)

❧

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BIOGRAPHIES

Jeffrey Khaner, flute

Jeffrey Khaner has served as principal flute of the Philadelphia Orchestra since 1990, a position he had previously held with the Cleveland Orchestra. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Jeanne Baxtresser and, later, with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes in the U.S. and abroad, and he has appeared as soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra and Atlantic Symphony, among others. Mr. Khaner joined The Curtis Institute of Music faculty in 1985.



Charles Abramovic, piano

Philadelphia native Charles Abramovic (Piano '76) has an active career as a soloist, accompanist and chamber musician. A frequent collaborator with instrumentalists and singers, he has performed in major concert halls throughout the United States, Canada, Europe and Japan. Mr. Abramovic has also appeared as soloist with numerous orchestras, including those of Baltimore and Pittsburgh. First-prize winner in the 1980 American Chopin and American National Piano competitions and the 1981 Piano Teacher's Congress Competition, Mr. Abramovic received the 1997 Career Development Award from the Musical Fund Society of Philadelphia. Mr. Abramovic graduated from The Curtis Institute of Music in 1976, where he studied with Eleanor Sokoloff.

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninth Student Recital

Wednesday, October 27, 1999
Curtis Hall, 8 p.m.

❧

Fantasy on a Theme from Donizetti's *Lucia de Lammermoor*, Op. 46 — Léon de Saint-Lubin (1805-1850)

Sonata for Violin Alone — Yevgeniy Sharlat (b. 1977)

Grave —
Lento: Alla breve —
Alla russa: Con rubato —
Vivo —
Grave

Pavel Ilyashov, *violin*

***Der Schwanendreher*, Concerto after Folksongs** — Paul Hindemith (1895-1963)

"Zwishen Berg und tiefem Tal"
"Nun laube, Lindlein, laube" —
Fugato: "Der Gutzgauch aug dem Zaune sass"
Variationen: "Seid ihr nicht der Schwanendreher"

Mara Gearman, *viola*
Hugh Sung, *piano*

Intermission

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Andrius Žlabys, *piano*

"Infelice! E tu credevi" from *Ernani* — Giuseppe Verdi (1813-1901)

"Mein Herr und Gott" from *Lohengrin* — Richard Wagner (1813-1883)

Aleko's Cavatina from *Aleko* — Sergei Rachmaninoff (1873-1943)

Robert Pomakov, *bass*
Mikael Eliasen, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

Mara Gearman, student of Karen Tuttle

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Robert Pomakov, student of Marlena Kleinman Malas

Yevgeniy Sharlat, student of Richard Danielpour

Andrius Žlabys, student of Seymour Lipkin

Mikael Eliasen, Head of the Vocal Studies Department

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Tenth Student Recital

Friday, October 29, 1999
Curtis Hall, 8 p.m.

❧

"Zueignung," Op. 10, No. 1 — Richard Strauss (1864-1949)
"Seitdem Aug' in meines schaute," Op. 17, No. 1
"Brefreit," Op. 39, No. 4

Carolyn Betty, *soprano*
Mikael Eliasen, *piano*

❧

"Nichts," Op. 10, No. 2 — Strauss
"Die Nacht," Op. 10, No. 3
"Traum durch die Dämmerung," Op. 29, No. 1

Glenn Alamilla, *tenor*
David Moody, *piano*

❧

"Das Thal," Op. 51, No. 1 — Strauss
"Der Einsame," Op. 51, No. 2

Matthew Rose, *bass*
Mikael Eliasen, *piano*

❧

***Der Rosenkavalier*, selections** Strauss

Presentation of the Rose: "Mir ist die Ehre widerfahren"

Amanda Gosier, *soprano*
Lauren Curnow, *mezzo-soprano*

"Hab' mir's gelobt"

Jacquelyn Familant, *soprano*
Karen Slack, *soprano*
Lauren Curnow, *mezzo-soprano*

David Moody, *piano*

❧

"Morgen mittag um elf!" from *Capriccio* Strauss

Joslin Romphf, *soprano*

"Wie schön ist doch die Musik" from *Die Schweigsame Frau* Strauss

Matthew Rose, *bass*

"Das war sehr gut, Mandryka" from *Arabella* Strauss

Karen Slack, *soprano*
Hung Yun, *baritone*

Mikael Eliasen, *piano*

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
David Moody, Opera & Voice Coach

❧

Tonight's recital will be performed without intermission.

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Next Recital...

Monday, November 1
Curtis Hall, 8:00 p.m.

Members of the Curtis Vocal Studies Department will present selections from Mozart's opera
Così Fan Tutte.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Tenth Student Recital

Monday, November 1, 1999
Curtis Hall, 8 p.m.

❧

***Così Fan Tutte*, K. 588, selections** — Wolfgang Amadeus Mozart (1756-1791)

"La mia Dorabella capace non è"

"È la fede della femmine"

"Una bella serenata"

Ferrando: Ramone Diggs, *tenor*
Guglielmo: D. Renard Young, *baritone*
Don Alfonso: Matthew Rose, *bass*

"Sento oddio, che questo piede"

Fiordiligi: Carolyn Betty, *soprano*
Dorabella: Lauren Curnow, *mezzo-soprano*
Ferrando: Ramone Diggs, *tenor*
Guglielmo: D. Renard Young, *baritone*
Don Alfonso: Matthew Rose, *bass*

"Soave sia il vento"

Fiordiligi: Carolyn Betty, *soprano*
Dorabella: Lauren Curnow, *mezzo-soprano*
Don Alfonso: Matthew Rose, *bass*

"In uomini! In soldati"

Despina: Rachael Garcia, *soprano*

"Alla bella Despinetta"

Fiordiligi: Carolyn Betty, *soprano*
Dorabella: Lauren Curnow, *mezzo-soprano*
Despina: Rachael Garcia, *soprano*
Ferrando: Ramone Diggs, *tenor*
Guglielmo: D. Renard Young, *baritone*
Don Alfonso: Matthew Rose, *bass*

"Come scoglio immoto resta"

Fiordiligi: Yalí-Marie Williams, *soprano*

"Un'aura amorosa"

Ferrando: Suk Chul Kim, *tenor*

"Una donna a quindici anni"

Despina: Amanda Gosier, *soprano*

"Il core vi dono"

Dorabella: Karin Caspi, *mezzo-soprano*
Guglielmo: Quirijn de Lang, *baritone*

Finale Act I: "Ah che tutta in un momento"

Fiordiligi: Yalí-Marie Williams, *soprano*
Dorabella: Karin Caspi, *mezzo-soprano*
Despina: Amanda Gosier, *soprano*
Ferrando: Suk Chul Kim, *tenor*
Guglielmo: Quirijn de Lang, *baritone*
Don Alfonso: Valeriano Lanchas, *bass*

Donald St. Pierre, *piano*

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Donald St. Pierre, Opera & Voice Coach

❧

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twelfth Student Recital

Wednesday, November 3, 1999
Curtis Hall, 8 p.m.

❧

Duo for Flute and Piano — Aaron Copland (1900-1990)
- Flowing
- Poetic, somewhat mournful
- Lively, with bounce

Elissa Pohorily, *flute*
Christina Anum-Dorhuso, *piano*

Sonata No. 3 in C major, Op. 2, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio
- Scherzo: Allegro
- Allegro assai

Jie Chen, *piano*

Legend — Georges Enesco (1881-1955)

Skye Chung-Ming Chang, *trumpet*
Meng-Chieh Liu, *piano*

Intermission

Sonatine, Op. 30 — Marcel Tournier (1879-1951)

Allegrement
Calme et expressif
Fièvreusement

Chia-Yuan Liang, *harp*

"Cosi dunque tradisci" — Wolfgang Amadeus Mozart (1756-1791)

"Solche hergelaufne Laffen"
from *Die Entführung aus dem Serail*

"Vedrò mentre io sospiro" from *Le Nozze di Figaro*

Robert Pomakov, *bass*
Susan Nowicki, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Skye Chung-Ming Chang, student of David Bilger
Jie Chen, student of Seymour Lipkin
Chia-Yuan Liang, student of Judy Loman
Elissa Pohorily, student of Julius Baker & Jeffrey Khaner
Robert Pomakov, student of Marlena Kleinman Malas

Meng-Chieh Liu, Staff Pianist
Susan Nowicki, Opera & Voice Coach

❧

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Next Recital...

Friday, November 5
Curtis Hall, 8:00 p.m.

Members of the Curtis Vocal Studies Department will present works by Bates, Carter, Giordani, Mozart and Vaughan Williams.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirteenth Student Recital

Friday, November 5, 1999
Curtis Hall, 8 p.m.

❧

***Don Giovanni*, selections** — Wolfgang Amadeus Mozart (1756-1791)
"Or sai, chi l'onore"
"Non mi dir, bell'idol mio"

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*

"Che farò senza Euridice?" — Christoph Willibald von Gluck (1714-1787)
from *Orfeo ed Euridice*

"Voi, che sapete che cosa è amor" from *Le Nozze di Figaro* — Mozart
"Non ho colpa e mi condanni" from *Idomeneo*

Jeffrey Kim, *countertenor*
Mikael Eliasen, *piano*

Songs of Travel — Ralph Vaughan Williams (1872-1958)
The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither must I Wander?
Bright is the Ring of Words
I have Trod the Upward and the Downward Slope

Robert Pomakov, *bass*
Donald St. Pierre, *piano*

"I wait for thee," Op. 14, No. 1
"Lilacs," Op. 21, No. 5
"Before my window," Op. 26, No. 10
"Spring waters," Op. 14, No. 11

Sergei Rachmaninoff
(1873-1943)

Lina Tetruashvili, *soprano*
Mikael Eliasen, *piano*

"Caro mio ben"

Giuseppe Giordani
(1743-1798)

"O dolore!" from *Attila*

Giuseppe Verdi
(1813-1901)

Joseph Guyton, *tenor*
Mikael Eliasen, *piano*

Cantata

John Carter
(1929-1991)

Karen Slack, *soprano*
Mikael Eliasen, *piano*

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
Donald St. Pierre, Opera & Voice Coach

❧

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Next Recital...

Monday, November 8
Curtis Hall, 8:00 p.m.

Beethoven	*"Ah perfido!" Op. 65*
	Joslin E. Romphf, soprano
	Mikael Eliasen, piano
Britten	*"How Beautiful It Is"*
Carlisle Floyd	*"Ain't it a Pretty Night"*
	Eve Gigliotti, soprano
	Mikael Eliasen, piano
Chopin	*Ballade No. 3*
Rachmaninoff	*Etudes-Tableaux, Op. 39, No. 5*
	Han-Chien Lee, piano

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fourteenth Student Recital

Monday, November 8, 1999
Curtis Hall, 8 p.m.

❧

"Ah perfido!" Op. 65 — Ludwig van Beethoven (1770-1827)

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*

"Ain't it a pretty night" from *Susannah* — Carlisle Floyd (b. 1926)

"How Beautiful It Is" from *The Turn of the Screw* — Benjamin Britten (1913-1976)

"Ah! Je ris de me voir" from *Faust* — Charles Gounod (1818-1893)

Eve Gigliotti, *soprano*
Mikael Eliasen, *piano*

Etudes-Tableaux in E-flat minor, Op. 39, No. 5 — Sergei Rachmaninoff (1873-1943)

Ballade No. 3 in A-flat major, Op. 47 — Frédéric Chopin (1810-1849)

Han-Chien Lee, *piano*

INTERMISSION

***Dichterliebe*, Op. 48** — Robert Schmann (1810-1856)

"Im wunderschönen Monat Mai"
"Aus meinen Tränen spriessen"
"Die Rose, die Lilie, die Taube"
"Wenn ich in deine Augen seh"
"Ich will meine Seele tauchen"
"Im Rhein, im heiligen Strome"
"Ich grolle nicht, und wenn das Herz"
"Und wüssten's die Blumen"
"Das ist ein Flöten und Geigen"
"Hör ich das Liedchen klingen"
"Ein Jüngling liebt ein Mädchen"
"Am leuchtenden Sommermorgen"
"Ich hab im Traum geweinet"
"Allnächtlich im Traume seh ich dich"
"Aus alten Märchen winkt es"
"Die alten, bösen Lieder"

Quirijn de Lang, *baritone*
Mikael Eliasen, *piano*

❧

Eve Gigliotti, student of Marlena Kleinman Malas

Quirijn de Lang, student of Marlena Kleinman Malas

Han-Chien Lee, student of Eleanor Sokoloff

Joslin Romphf, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Student Recital

Tuesday, November 9, 1999
Curtis Hall, 10:30 a.m.

❧

"Vainement, ma bien aimée" from *Le Roi d'Ys* — Édouard Lalo (1823-1892)

"Were you there?" — Spiritual

Ramone Diggs, *tenor*
John Richardson, *organ*

Sonata in C minor, K. 11 — Domenico Scarlatti (1685-1757)
Sonata in G major, K. 14

Suite for Harp, Op. 83 — Benjamin Britten (1913-1976)
- Overture
- Toccata
- Nocturne
- Fugue
- Hymn: *St. Denio*

Kate Hazzard, *harp*

***Te Deum* for Organ, Op. 11** — Jeanne Demessieux (1921-1968)

Pastorale and Aviary — Myron J. Roberts (b. 1912)

"Finale" from Symphony No. 1 in D minor, Op. 14 — Louis Vierne (1870-1937)

John Richardson, *organ*

❧

Ramone Diggs, student of Mikael Eliasen

Kate Hazzard, student of Judy Loman

John Richardson, student of John Weaver

❧

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RECITAL SERIES
1999-2000 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifteenth Student Recital

Wednesday, November 10, 1999
Curtis Hall, 8 p.m.

❧

***Le Nozze di Figaro*, K. 492, selections** — Wolfgang Amadeus Mozart (1756-1791)

"Cinque...dieci...venti..."

"Se a caso madama la notte ti chiama"

Susanna: Lina Tetruashvili, *soprano*
Figaro: Brian Kontes, *bass-baritone*

"Se vuol ballare signor Contino"

Figaro: Brian Kontes, *bass-baritone*

"Via resti servita, madama brillante"

Susanna: Lina Tetruashvili, *soprano*
Marcellina: Lauren Curnow, *mezzo-soprano*

"Non so più cosa son, cosa faccio"

Cherubino: Jeffrey Kim, *countertenor*

"Cosa sento! tosto andante"

Susanna: Lina Tetruashvili, *soprano*
Basilo: Ramone Diggs, *tenor*
Il Conte: Hung Yun, *baritone*

"Venite inginocchiatevi"

Susanna: Lina Tetruashvili, *soprano*

"Aprite presto aprite?"

Susanna: Lina Tetruashvili, *soprano*
Cherubino: Jeffrey Kim, *countertenor*

"Dove sono I bei momenti"

La Contessa: Karen Slack, *soprano*

"L'ho perduta… me meschina"

Barbarina: Jacquelyn Familant, *soprano*

"Tutto è disposto"

Figaro: Brian Kontes, *bass-baritone*

Finale Act IV: "Pian pianin le andrò più presso"

Susanna: Lina Tetruashvili, *soprano*
La Contessa: Karen Slack, *soprano*
Barbarina: Jacquelyn Familant, *soprano*
Marcellina: Lauren Curnow, *mezzo-soprano*
Cherubino: Jeffrey Kim, *countertenor*
Basilo: Ramone Diggs, *tenor*
Il Conte: Hung Yun, *baritone*
Figaro: Brian Kontes, *bass-baritone*
Antonio: Matthew Rose, *bass*

Susan S. Ashbaker, *piano*
David Moody, *piano*

❧

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Susan S. Ashbaker, Opera & Voice Coach
David Moody, Opera & Voice Coach

❧

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RECITAL SERIES
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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixteenth Student Recital

Friday, November 12, 1999
Curtis Hall, 8 p.m.

❧

Sonata No. 18 in E-flat major, Op. 31, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Qiong-Yan Jenny Chai, *piano*

Encounters II — William Kraft (b. 1923)

Slow and dramatic
Presto marcato
Andante
Furioso

John Whitener, *tuba*

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso — Allegro non troppo

Katie Hyun, *violin*
Robert Koenig, *piano*

"Nuits d'étoiles" — Claude Debussy (1862-1918)
"Pantomime"
"Clair de lune"
"Pierrot"
"Apparition"

Amanda Gosier, *soprano*
Susan Nowicki, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin
Amanda Gosier, student of Mikael Eliasen
Katie Hyun, student of Aaron Rosand
John Whitener, student of Paul Krzywicki

Robert Koenig, Staff Pianist
Susan Nowicki, Opera & Voice Coach

❧

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Next Recital...

Monday, November 29
Curtis Hall, 8:00 p.m.

There are no Student Recitals from November 15-26 due to Curtis' Fall Break. The Student Recital Series will resume on Monday, November 29.

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RECITAL SERIES
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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventeenth Student Recital

Monday, November 29, 1999
Curtis Hall, 8 p.m.

❧

Rondo in A minor, K. 511 — Wolfgang Amadeus Mozart (1756-1791)

Wen-Yin Chan, *piano*

Seven Variations on *God Save the King*, WoO. 78 — Ludwig van Beethoven (1770-1827)

Piano Sonata No. 3, Op. 28 — Sergei Prokofiev (1891-1953)

Sean Kennard, *piano*

Sonata in E-flat major, Hob. XVI:49 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio e cantabile
Finale: Tempo di Menuet

Han-Chien Lee, *piano*

INTERMISSION

Concerto No. 2 in G minor, Op. 22 — Camille Saint-Saëns (1835-1921)

Andante sostenuto
Allegro scherzando
Presto

Qiong-Yan Jenny Chai, *piano*
Andrius Žlabys, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin
Wen-Yin Chan, student of Peter Serkin
Sean Kennard, student of Eleanor Sokoloff
Han-Chien Lee, student of Eleanor Sokoloff
Andius Žlabys, student of Seymour Lipkin

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Wed., December 1
Curtis Hall, 8:00 p.m.

Brahms	*Sonata in G major, Op. 78*	Hannah Hyo-Bin Jin, violin Jungeun Kim, piano
Rachmaninoff	*Concerto No. 2, Op. 18*	Vitalij Kuprij, piano Hugh Sung, piano
Schubert	*Sonata in A minor, D. 784*	You-You Zhang, piano

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Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

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2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
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In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighteenth Student Recital

Wednesday, December 1, 1999
Curtis Hall, 8 p.m.

Sonata in A minor, D. 784 — Franz Schubert (1797-1828)

Allegro giusto
Andante
Allegro vivace

You-You Zhang, *piano*

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Hannah Hyo-Bin Jin, *violin*
Jungeun Kim, *piano*

INTERMISSION

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873-1943)

Moderato
Adagio sostenuto
Allegro scherzando

Vitalij Kuprij, *piano*
Hugh Sung, *piano*

❧

Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott

Vitalij Kuprij, student of Gary Graffman

You-You Zhang, student of Seymour Lipkin

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Fri., December 3
Curtis Hall, 8:00 p.m.

Bartók	*First Rhapsody*	
	Piotr Kwasny, violin	
	Hugh Sung, piano	
Brahms	*Violin Concerto, Op. 77*	
	Jason DePue, violin	
	Hugh Sung, piano	
Brahms	*Sonata in E-flat major, Op. 120, No. 2*	
	Marvin Moon, viola	
	Jungeun Kim, piano	
Rachmaninoff	*Sonata No. 2, Op. 36*	
	Lang Lang, piano	

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The Curtis Institute of Music
Opera Theatre
presents

COSÌ FAN TUTTE

by W.A. Mozart

December 2, 3, 4 and 5, 1999

Prince Music Theater

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 168 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

The Curtis Institute of Music
Opera Theatre

presents

Così fan tutte

Music by Wolfgang Amadeus Mozart
Text by Lorenzo da Ponte, after Ariosto's *Orlando Furioso*, Canto 43

David Agler, conductor
Ben Levit, stage director
Robert Kramer, scenic designer
Valerie Joyce, costume designer
Peter J. Jakubowski, lighting designer
Danielle Orlando, principal opera coach / harpsichord
Adam Glaser, assistant conductor

Thursday, December 2, 1999, at 8 p.m.
Friday, December 3, 1999, at 8 p.m.
Saturday, December 4, 1999, at 8 p.m.
Sunday, December 5, 1999, at 2:30 p.m.

Prince Music Theater

Projected Title slides provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Così Fan Tutte

CAST

(In order of appearance)

	December 2 and 4	*December 3 and 5*
Don Alfonso	Valeriano Lanchas	Matthew Rose
Ferrando	Suk Chul Kim	Ramone Diggs
Guglielmo	Quirijn de Lang	D. Renard Young
Fiordiligi	Yalí-Marie Williams	Carolyn Betty
Dorabella	Karin Caspi	Lauren Curnow
Despina	Amanda Gosier	Rachael Garcia
Chorus	Members of the Vocal Studies Department	

There will be one 20-minute Intermission
Total Running Time: 2 hours, 50 minutes

A street in Little Italy, New York City, outside the home of sisters Fiordiligi and Dorabella. The time is the present.

SYNOPSIS

Così Fan Tutte, with libretto by Lorenzo da Ponte, was first performed in Vienna in 1790. It is the story of two young officers who make a bet that the two sisters to whom they are engaged will be faithful when the officers are suddenly called away to "war". The young men then return in disguise and start to woo one another's betrothed. After much persistence by the impostors, the sisters' resolve is broken and a double marriage contract prepared. Suddenly the two officers return in their true guise to confront their lovers. The truth emerges, and everything is forgiven.

BIOGRAPHIES

)avid Agler, *conductor*

David Agler makes his fourth appearance with the Curtis Opera Theatre with ıis production. He has held conducting positions at the Vancouver Opera, the ıustralian Opera, Oper der Stadt Köln, Syracuse Opera and the Festival dei Due Mondi, where he also served as administrative director for the U.S. Festival. During is seven-year tenure as conductor at the San Francisco Opera, Mr. Agler played a entral role both in the formation of a new orchestra for the company and in the evelopment of the San Francisco Opera Center. A champion of 20th-century music, e has conducted productions of *Peter Grimes*, *The Turn of the Screw*, *The Makropoulos Case*, *Jenůfa* and *Susannah*, as well as the world premieres of John Harbison's *Winter's Tale* and Kirk Mecham's *Tartuffe* and the American premiere of ir Michael Tippett's *A Midsummer Marriage*. In addition to his work in opera, Mr. ıgler has appeared as guest conductor with such orchestras as those of Minnesota and an Francisco in the United States, as well as the Warsaw Philharmonic, Sydney ymphony and the Netherlands Radio Symphony abroad.

)en Levit, *stage director*

Mr. Levit joined the American Music Theater Festival/Prince Music Theater as rtistic director in 1994. Since then, he has directed the company's 1995 world remiere of Jo Carol Pierce's *Bad Girls Upset by the Truth* the original AMTF/Rainbow 'inale School Productions of *Smokey, Cain and the...Angel* and *Betcha*. He also onceived and directed the AMTF/WHYY Televisions' Digital Youth production of *Ballad for Americans/Stand In the Light*. Prior to coming to AMTF, Mr. Levit reelanced as a director at off-Broadway and regional theaters for 14 years and served s director-in-residence at the Mark Taper Forum in Los Angeles and Playwright's Horizon in New York City. In 1998 Mr. Levit directed the world premiere of Tina Davidson's *Billy and Zelda* for Opera Delaware and *The Medium* for The Curtis nstitute of Music. He will soon begin rehearsal at the Prince Music Theater for Peter 'oley and Kate Chisholm's *The Hidden Sky*, a new musical based upon the short story *The Masters* by Ursula K. Le Guin. Mr. Levit's directing credits include the original nusic theater production of *Herringbone* with David Rounds at Playwrights' Horizons, *Whose Life Is It Anyway?* starring Michael Moriarty at the Kennedy Center, the American premiere of Howard Brenton's *The Genius* at the Mark Taper Forum and he revival of *One Touch of Venus* at the Goodspeed Opera House. Mr. Levit has an M.F.A. in directing from Florida State University and has taught acting and directing for the New York University Professional Theater Program.

Robert Kramer, *scenic designer*

Mr. Kramer returns to the Curtis Opera Theatre with this production, having designed last season's *The Medium*. He has previously designed sets or props for the Interact Theatre, American Music Theater Festival, the Wilma Theater, the Media Theatre, the Lake George Opera Festival and the Lyric Theatre of Boston. His property design credits include work for the Chautauqua Opera Festival, American Music Theater Festival, the Wilma Theater and Des Moines Metro Opera. Mr. Kramer received his M.F.A. in design from Brandeis University.

Valerie Joyce, *costume designer*

Così Fan Tutte marks Ms. Joyce's second collaboration with the Curtis Opera Theatre and Ben Levit, after designing *The Medium* last year. Credits include *Six Story Building* off-broadway, *Billy and Zelda* for Opera Delaware, *A Moon for the Misbegotten* for Venture Theatre, *The Real Thing* for the Arden Theatre, *Love's Labours Lost* for the Accidental Theatre, *True West* and *Waiting for Godot* for Lantern Theatre, *Quick Takes*, *Six Story Building* and an *Evening of One Acts* with the New Hope Performing Arts Festival, *Love By the Bolt* for Foundation Theatre, *Comedy of Errors* for Princeton Repertory Theatre, and *Pageant of the Shearsman and Tailors* and *As You Like It* at Infinity Theatre. She has also designed for the Young Playwrights Festival and the Plays and Players Theatre, as well as at area universities. Ms. Joyce received her Master of Theatre Arts from Villanova University, where she returned last spring to direct *Talley's Folly*.

Peter J. Jakubowski, *lighting designer*

Mr. Jakubowski is an award-winning lighting designer and the acting production manager of the Prince Music Theater. He is also resident designer for the Colorado Ballet's Snowy Range Summer Dance Festival. His designs locally include the recent production of *Running Man* at the Prince Music Theater, AMTF's Cabaret Series and the Philadelphia Shakespeare Festival. Mr. Jakubowski has done design work at the International Dance Festival of Hong Kong and has worked in the repertory of New York City's Peter Pucci and Artichoke dance companies. This is his first collaboration with the Curtis Opera Theatre.

Danielle Orlando, *principal opera coach / harpsichord*

In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera, the Michigan Opera and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Austria, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera Center and Festival Dei Due Mondi in Spoleto, Italy, and Charleston, South Carolina.

In addition, Ms. Orlando has served as judge, accompanist and music coordinator for the Luciano Pavarotti International Voice Competitions and judge for the Metropolitan Opera National Council regional auditions. She began her studies at the Settlement Music School and later continued at the Eastman School of Music. Ms. Orlando earned a Master of Music degree in piano performance from Temple University and performs frequently as an accompanist in the United States and abroad.

The Orchestra

Violin
Duoming Ba
Helena Baillie
Daniel Chong
Katie Clark
Liza Ferschtman
Daniel Khalikov
Jennifer Koh
Meng Wang

Viola
Anton Jivaev
Teng Li
Yevgeniy Sharlat

Cello
Helen Lee

Bass
Daniel Hudson*

Flute
Andrea Kaplan
Elissa Pohorily

Oboe
Jacqueline Kovach*
Liang Wang

Clarinet
Agnes Marchione
Anthony McGill

Bassoon
Xin He

Horn
Jacquelyn Adams
Brian Anderson

Trumpet
Skye Chung-Ming Chang
Derek Lance

Timpani
Luke Giannini

*Guest

Students at The Curtis Institute of Music

Bassoon
Xin He
Mary Louise Curtis Bok Fellowship

Julia Lockhart
Edwin B. Garrigues Fellowship

Catherine Luczkiw
Louisa Knapp Curtis Fellowship

Adrian Morejon
Curtis Alumni Fellowship

Clarinet
Woongjo David Chang
Bok Foundation Fellowship

Victoria Luperi
Edna Harkness Fellowship

Agnes Marchione
Louisa Knapp Curtis Fellowship

Anthony McGill
Felix Meyer Fellowship

Composition
John Hedges
Curtis Alumni Fellowship

Chia-Yu Hsu
Edith Evans Braun Fellowship

David Ludwig
Norman & Rosita Winston Fellowship

Eli Marshall
Edith Evans Braun Fellowship

William Rowson
Edwin B. Garrigues Fellowship

Yevgeniy Sharlat
Lester Henry Grundy Fellowship

Conducting
Joseph Bousso
Robert Ehrman Fellowship

Adam Glaser
Jeanette S. Epstein Memorial Fellowship

Tamir Hasson
Mary Louise Curtis Bok Fellowship

Thomas Hong
Cyrus H. K. Curtis Fellowship

Erik Nielsen
Friends of Curtis Fellowship

Double Bass
Jordan Anderson
Bok Foundation Fellowship

Jeffrey Beecher
Mary Louise Curtis Bok Fellowship

Joseph H. Conyers
Louisa Knapp Curtis Fellowship

Joseph W. Everett
Cyrus H. K. Curtis Fellowship

Jon Keigwin
Friends of Curtis Fellowship

Ranaan Meyer
Curtis Alumni Fellowship

Aaron D. Robertson
Bok Foundation Fellowship

Flute
Li-Chu Jessica Huang
Cyrus H. K. Curtis Fellowship

Andrea Kaplan
Independence Foundation Fellowship

Elissa Pohorily
Friends of Curtis Fellowship

Benjamin Shwartz
Mary Louise Curtis Bok Fellowship

Harp
Kate Hazzard
Marilyn Costello Memorial Fellowship

Chia-Yuan Liang
Bok Foundation Fellowship

Katherine Mathews
Louisa Knapp Curtis Fellowship

Graziella Vô-Perrier
Mary Louise Curtis Bok Fellowship

Harpsichord
Paul Jacobs
Bok Foundation Fellowship

Horn
Jacquelyn Adams
Friends of Curtis Fellowship

Brian Anderson
Curtis Alumni Fellowship

Michal Emanovsky
Charles M. Kanev Memorial Fellowship

Adam Iascone
Mary Louise Curtis Bok Fellowship

Adam Krauthamer
Cyrus H. K. Curtis Fellowship

Anneka Zuehlke
Bok Foundation Fellowship

Oboe
Geoffrey Deemer
Friends of Curtis Fellowship

Adam Hollander
Cyrus H. K. Curtis Fellowship

Kyle A. Mustain
R. Anderson Pew Fellowship

Liang Wang
Bok Foundation Fellowship

Organ
Svetlana Fiakhretdinova
Edna Harkness Fellowship

David Mislin
Mary Louise Curtis Bok Fellowship

John Richardson
Mrs. Cary William Bok Fellowship

Andrew Senn
Bok Foundation Fellowship

Percussion
Luke Giannini
Bok Foundation Fellowship

Gregory Lecoeur
Mary Louise Curtis Bok Fellowship

Charles Settle
Curtis Alumni Fellowship

Raúl Vergara
Friends of Curtis Fellowship

Piano
Christina Anum-Dorhuso
David H. Springman Memorial Fellowship

Jonathan Biss
Ralph Berkowitz Fellowship

Qiong-Yan Jenny Chai
Kenneth Eric Weisner Memorial Fellowship

Sonia Chan
Robert Ehrman Fellowship

Wen-Yin Chan
Lester Henry Grundy Fellowship

Jie Chen
Gay Elliot Scott Fellowship

Benjamin Hochman
Jean J. Sterne Fellowship

Chu-Fang Huang
Bok Foundation Fellowship

Ieva Jokubaviciute
R. Anderson Pew Fellowship

Sean Kennard
Hirsig Family Fellowship

Vitalij Kuprij
Liberace Fellowship

Lang Lang
Mary Louise Curtis Bok Fellowship

Han-Chien Lee
Horace W. Goldsmith Fellowship

Ang Li
Louisa Knapp Curtis Fellowsh

Erikson Rojas
Frank & Mary Gorell Fellowship

Akiko Tominaga
Michael & Cecilia Iacovella Capuzzi Memorial Fellowshi

You-You Zhang
Edna Harkness Fellowship

Andrius Žlabys
Roy Pressman Fellowship

Trombone
Zachary Bond
Bok Foundation Fellowship

Ryan Johnstone
Cyrus H. K. Curtis Fellowsh

Joseph McEttrick
Mary Louise Curtis Bok Fellowship

Anthony Wise
Norman and Rosita Winston Fellowship

Trumpet
Skye Chung-Ming Chang
Bok Foundation Fellowship

Derek Lance
Curtis Alumni Fellowship

Daniel A. Lee
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Karl Sweedy
Cyrus H. K. Curtis Fellowsh

Tuba
John Whitener
Dr. Bong S. Lee Fellowship

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Cathy Basrak
Jan S. & James L. Knight Fellowship

Soon-Jung Chang
Friends of Curtis Fellowship

Che-Hung Chen
Cyrus H. K. Curtis Fellowship

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Mildah Bender Kerner, M.D. Fellowship

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Michel Ku
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Dmitry Kustanovich
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Melissa Reardon
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Jennifer Stumm
Bok Foundation Fellowship

Jessica Thompson
Edith & Eugene Helmer Fellowship

Zheng Wang
Bok Foundation Fellowship

Violin

Chaoming Ba
Bok Foundation Fellowship

Helena Baillie
Louisa Knapp Curtis Fellowship

Sara Bitlloch
Edwin B. Garrigues Fellowship

Oscar Bohórquez
Bok Foundation Fellowship

Benjamin Bowman
Jan J. Sterne Fellowship

Marina Canellakis
Cyrus H. K. Curtis Fellowship

Angelia Cho
Friends of Curtis Fellowship

Daniel Chong
Bok Foundation Fellowship

Nathan Cole
Piem Zimbalist Fellowship

Donnie Deacon
Mr. & Mrs. Shaun F. O'Malley Fellowship

Jason DePue
Blank, Rome, Comisky & McCauley Fellowship

Zachary DePue
David H. Springman Memorial Fellowship

Liza Ferschtman
Louisa Knapp Curtis Fellowship

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Bok Foundation Fellowship

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Buder Foundation Fellowship

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Erin Keefe
Bok Foundation Fellowship

Nicolas Kendall
John J. Medveckis Fellowship

Daniel Khalikov
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Paul Kim
Horace W. Goldsmith Fellowship

Jennifer Koh
Louisa Knapp Curtis Fellowship

Daniel Kossov
Jack Wolgin Fellowship

Piotr Kwasny
Cyrus H. K. Curtis Fellowship

Margaret Kwon
Bok Foundation Fellowship

Bo-Kyung Lee
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Hyun-Ju Lee
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Jinyeong Jessica Lee
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Louisa Knapp Curtis Fellowship

Jessica Linnebach
Grace Sherman Fellowship

Bracha Malkin
Cyrus H. K. Curtis Fellowship

Anita Mishoukova
Bok Foundation Fellowship

Susie Park
Louisa Knapp Curtis Fellowship

Chang Tina Qu
Edwin B. Garrigues Fellowship

Violoncello

Soo Ryoung Bae
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Efe Baltacigil
Bok Foundation Fellowship

Yi-Chun Chen
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Victoria Hurt
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Lauren Curnow
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Ramone Diggs
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Rachael Garcia
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Joslin Romphf
Barbara Moskow Goldberg Fellowship

Robert Pomakov
Bok Foundation Fellowship

Matthew Rose
William Horne Fellowship

Karen Slack
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Lina Tetruashvili
Friends of Curtis Fellowship

Yalí-Marie Williams
Bok Foundation Fellowship

D. Renard Young
Mary Louise Curtis Bok Fellowship

Hung Yun
Bok Foundation Fellowship

Production Staff

Musical Preparation	Danielle Orlando
	Donald St. Pierre
	Susan Nowicki
	David Moody
Italian Diction Coach	Corradina Caporello
Rehearsal Pianist	Eunae Koh
Production Stage Manager	Ralph Batman
Assistant Stage Manager	Chris Whelan
Wardrobe Supervisor	Jennielynn Streed
Hair & Make-up	Rande Mandelblatt
Properties Master	Andrew Deppen
Assistant Properties Mistress	Joslin Romphf
Supertitle Operator	Eunae Koh

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Address _____

City _____ State _____ Zip code _____

Phone Number _____

Comments _____

Please complete the above information and mail to:
Development Office
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Ted Altschuler	*Acting*
Susan S. Ashbaker	*Opera & Voice Coach*
Myra Bazell	*Movement*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Luke Housner	*Staff Pianist*
Eunae Koh	*Rehearsal Pianist/Coach*
Kathryn E. LaBouff	*English Diction*
Marlena Kleinman Malas	*Voice Teacher*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*

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1999/2000 Season

the Symphony ORCHESTRA

Monday, February 21 at 8 p.m.
Academy of Music
OTTO-WERNER MUELLER, CONDUCTOR
IGNAT SOLZHENITSYN, PIANO

BEETHOVEN *The Creatures of Prometheus* Overture
BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 3

Thursday, March 30 at 8 p.m.
Carnegie Hall
ANDRÉ PREVIN, CONDUCTOR
TBA, VIOLIN

ROREM Symphony No. 3
MOZART Violin Concerto No. 3
BRAHMS Symphony No. 4

TICKETS MAY BE PURCHASED THROUGH CARNEGIE HALL SIX WEEKS PRIOR TO THE CONCERT BY CALLING CARNEGIECHARGE AT 212-247-7800.

Monday, May 1 at 8 p.m.
Academy of Music
ROBERT SPANO, CONDUCTOR
JAIME LAREDO, VIOLIN

HAGEN *Much Ado* (world premiere)
HIGDON *blue cathedral* (world premiere)
MOZART Violin Concerto No. 3
BRAHMS Symphony No. 4

the Alumni RECITAL SERIES

Tuesday, December 7 at 8 p.m.
PETER WILEY, VIOLONCELLO
JONATHAN BISS, PIANO

Sunday, January 16 at 3 p.m.
SUSAN STARR, PIANO

Sunday, February 13 at 3 p.m.
LEON MCCAWLEY, PIANO
IN HONOR OF ELEANOR SOKOLOFF

Sunday, March 19 at 3 p.m.
ELISSA LEE KOLJONEN, VIOLIN
ROBERT KOENIG, PIANO

Sunday, April 9 at 4 p.m.
THE GUARNERI STRING QUARTET

the Curtis Opera THEATRE

COSÌ FAN TUTTE

By W. A. Mozart
The Prince Music Theater

DECEMBER 2, 3 AND 4; 8 P.M.
DECEMBER 5; 2:30 P.M.

LA TRAGÉDIE DE CARMEN

Music by Georges Bizet
Musical Adaptation by
Marius Constant
Text by Peter Brook,
Jean-Claude Carrière and
Marius Constant
The Curtis Opera Studio

FEBRUARY 29, MARCH 1, 2 AND 3; 8 P.M.

A MIDSUMMER NIGHT'S DREAM

by Benjamin Britten
The Prince Music Theater

APRIL 24, 26 AND 28; 8 P.M.

For ticket information, call the Curtis Ticket Office at 215-893-7902.
For further information about Curtis, visit us at www.curtis.edu

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Nineteenth Student Recital

Friday, December 3, 1999
Curtis Hall, 8 p.m.

❧

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto — Allegro

Marvin Moon, *viola*
Jungeun Kim, *piano*

First Rhapsody for Violin and Piano — Béla Bartók (1881-1945)

lassú: Moderato
friss: Allegretto moderato

Piotr Kwasny, *violin*
Hugh Sung, *piano*

Sonata No. 2 in B-flat minor, Op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Non allegro — Lento —
L'istesso tempo — Allegro molto

Lang Lang, *piano*

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

JasonDePue, *violin*
Hugh Sung, *piano*

❧

Jason DePue, student of Yumi Ninomiya Scott

Piotr Kwasny, student of Rafael Druian

Lang Lang, student of Gary Graffman

Marvin Moon, student of Joseph de Pasqaule

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Wed., December 8
Curtis Hall, 8:00 p.m.

Beethoven *Quartet in F major, Op. 59, No. 1*
Hannah Hyo-Bin Jin, violin
Hyun-Ju Lee, violin
Mara Gearman, viola
Yumi Kendall, cello

Cascarino *Bassoon Sonata*
Adrian Morejon, bassoon
Hugh Sung, piano

Dubois *Flute Sonata*
Li-Chu Jessica Huang, flute
Hugh Sung, piano

Strauss *Violin Sonata, Op. 18*
Jessica Linnebach, violin
Li Jian, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
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The Curtis Institute of Music

Alumni Recital Series

Peter Wiley, violoncello

Tuesday, December 7, 1999
8:00 p.m.
Curtis Hall



1999/2000 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Peter Wiley, violoncello
Ida Kavafian, violin, *guest artist*
Li Jian, piano
Jonathan Biss, piano

Tuesday, December 7, 1999
8:00 p.m.

Ludwig van Beethoven (1770-1827) — **Sonata No. 2 in G minor, Op. 5, No. 2**

Adagio sostenuto ed espressivo — Allegro molto più tosto presto
Rondo: Allegro

Peter Wiley, *cello*
Jonathan Biss, *piano*

Maurice Ravel (1875-1937) — **Sonata for Violin and Cello**

Allegro
Très vif
Lent
Vif

Peter Wiley, *cello*
Ida Kavafian, *violin*

Intermission

Sergei Rachmaninoff (1873-1943) — **Sonata in G minor, Op. 19**

Lento — Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Peter Wiley, *cello*
Li Jian, *piano*

Biographies

PETER WILEY, violoncello

A 1974 alumnus of The Curtis Institute of Music, faculty member **Peter Wiley** performs frequently both as a soloist and as a recitalist. A founding member of the chamber ensemble Opus One with pianist Anne-Marie McDermott and fellow Curtis faculty members Ida Kavafian and Steven Tenenbom, Mr. Wiley served as cellist of the Beaux Arts Trio from 1987 to 1998. He has performed at leading festivals, including the Marlboro Music Festival, for which he also tours and records. In 1986, Mr. Wiley made his concerto debut at Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. As a recitalist, he has appeared at the Metropolitan Museum of Art, as well as Lincoln Center's Alice Tully Hall. Mr. Wiley entered The Curtis Institute of Music at the age of 13 as a pupil of David Soyer, cellist of the Guarneri Quartet. At 20, he was named principal cello of the Cincinnati Symphony, after one year with the Pittsburgh Symphony. A recipient of the Avery Fisher Career Grant, he joined the faculty of The Curtis Institute of Music in 1996 and also serves on the faculty of the State University of New York at Purchase.

IDA KAVAFIAN, violin

Internationally acclaimed as a violist as well as a violinist, Curtis faculty member Ida Kavafian has performed in recital throughout North and South America, the Far East and Europe. As a soloist, she has appeared with such orchestras as those of New York, Boston, Pittsburgh, Detroit, St. Louis, Montreal, Minnesota, Hong Kong and London. Ms. Kavafian's long-standing commitment to contemporary music has led her to premiere works by numerous artists, including Toru Takemitsu and Chick Corea, with whom she has toured and recorded. A founding member of the group Tashi, Ms. Kavafian has appeared under its auspices with the Guarneri Quartet, the Chamber Music Society of Lincoln Center, and her sister, the violinist Ani Kavafian. In addition, Ms. Kavafian was a member of the Beaux Arts Trio through the 1997/98 season. She also serves as artistic director for the Bravo! Festival in Vail, Colorado, and Music from Angel Fire in New Mexico.

LI JIAN, piano

Li Jian is a 1990 graduate of The Curtis Institute of Music, where he studied with Mieczyslaw Horszowski. Mr. Li gained worldwide recognition in 1981 when he was awarded second grand prize in the prestigious Marguerite Long-Jacques Thibaud Competition. Since then, he has performed in recital and as soloist with numerous orchestras throughout Europe, the U.S. and Asia, in such venues as Avery Fisher Hall, the Kennedy Center, Chicago's Orchestra Hall and the Musikverein in Vienna. Mr. Li has also participated in the Aspen, Marlboro, Mostly Mozart and Seattle chamber music festivals, and has made several recordings on both the China Record Company and Elite Music Production labels. In 1989 he became the first musician from the People's Republic of China to receive permission to enter Taiwan, where he performed in concert and taught master classes. Mr. Li has served as a staff pianist at The Curtis Institute of Music since 1995.

JONATHAN BISS, piano

Jonathan Biss made his debut with the Indianapolis Symphony Orchestra in 1994, and has since performed as soloist with the Knoxville Symphony Orchestra, Memphis Symphony Orchestra, Ra'anana Symphonette Orchestra, Indiana University Philharmonic Orchestra, Polish Chamber Symphony and Indianapolis Symphony Orchestra. A recipient of the Avery Fisher Career Grant, Jonathan was a first-prize winner in the Indianapolis Symphony, Bloomington Symphony and Indiana University concerto competitions. He has participated in a number of music festivals, including the Holland Music Sessions, Festival of the Sound, Kneisel Hall Chamber Music Festival, Music in Ouray Festival, Great Lakes Chamber Festival, Music by the Sea Festival and Kuhmo Festival. As a member of a piano trio, he was invited by Isaac Stern to participate in the 1996 Jerusalem Music Encounters and he was the youngest musician to participate in the 1997 Marlboro Music Festival. Mr. Biss is currently studying with Leon Fleisher at The Curtis Institute of Music.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Jason DePue, *Student Representative*
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp

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David Wilder
Dr. and Mrs. Asher Woldow
Ron Wormser
Robert Wright
Anonymous

(List complete as of November 5)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twentieth Student Recital

Wednesday, December 8, 1999
Curtis Hall, 8 p.m.

❧

Sonata for Bassoon and Piano — Romeo Cascarino (b. 1922)

Allegretto moderato
Andante cantabile
Allegretto grazioso

Adrian Morejon, *bassoon*
Hugh Sung, *piano*

Sonata for Flute and Piano — Pierre-Max Dubois (b. 1930)

Allegro
Andante nostalgico
Rondo

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

Sonata in E-flat major for Violin and Piano, Op. 18 — Richard Strauss (1864-1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante — Allegro

Jessica Linnebach, *violin*
Li Jian, *piano*

INTERMISSION

Quartet No. 7 in F major, Op. 59, No. 1 — Ludwig van Beethoven (1770-1827)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Allegro

Hannah Hyo-Bin Jin, *violin*
Hyun-Ju Lee, *violin*
Mara Gearman, *viola*
Yumi Kendall, *cello*

❧

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❧

The Beethoven Quartet was prepared by Peter Wiley.

❧

Mara Gearman, student of Karen Tuttle

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott

Yumi Kendall, student of David Soyer

Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt

Jessica Linnebach, student of Jaime Laredo & Ida Kavafian

Adrian Morejon, student of Bernard Garfield

Li Jian, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment

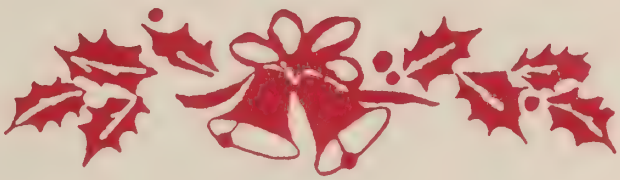
❧

The Curtis Institute of Music

Christmas Party

December 10, 1999

8:00 p.m.



Carols in Curtis Hall

christmas
CURTIS

Welcome

Gary Graffman

Program

Jason DePue

1. **Flaming Fiddles II**
2. **The Queen of Curtis**
3. **The Curtis Godfather**

Refreshments in the Bok Room

Dancing in Curtis Hall until 12:30

Derf Nolde's Keystone Jazz Group

Program

HALL

O COME, ALL YE FAITHFUL

O come, all ye faithful, joyful and triumphant, O come ye, O come ye to Bethlehem; Come and behold him Born the King of Angels:

O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord!

God of God, Light of Light, Lo he abhors not the Virgin's womb; Very God, Begotten, not created:

O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord!



GOOD KING WENCESLAS

All: Good King Wenceslas look'd out On the Feast of Stephen, When the snow lay round about, deep, and crisp, and even; Brightly shone the moon that night, Though the frost was cruel, When a poor man came in sight, Gathring winter fuel.

Men: "Hither, page, and stand by me, If thou know'st it, telling, Yonder peasant, who is he? Where and what his dwelling?"

Women: "Sire, he lives a good league hence, Underneath the mountain, Right against the forest fence. By Saint Agnes' fountain."

Men: "Bring me flesh, and bring me wine, Bring me pine logs hither; Thou and I will see him dine, When we hear them thither."

All: Page and monarch forth they went, Forth they went together; Through the rude wind's wild lament And the bitter weather.

Women: "Sire, the night is darker now, And the wind blows stronger; Fails my heart, I know not how; I can go no longer."

Men: "Mark my footsteps, good my page; Tread thou in them boldly; Thou shalt find the winter's rage Freeze thy blood less coldly."

All: In his master's steps he trod, Where the snow lay dinted; Heat was in the very sod Which the Saint had printed. Therefore, Christian men, be sure, Wealth or rank possessing, Ye who now will bless the poor, Shall yourselves find blessing.

Chopin Recital

Na-Young Baek, cello
Anthony Hewitt, piano
Li Jian, piano
Pei-Yao Wang, piano

Sunday, December 12, 1999
Curtis Hall
3 p.m.

Na-Young Baek, student of Orlando Cole
Anthony Hewitt, Piano '93
Li Jian, Piano '90
Pei-Yao Wang, Piano '94

Chopin Recital

Na-Young Baek, cello
Anthony Hewitt, piano
Li Jian, piano
Pei-Yao Wang, piano

Sunday, December 12, 1999
Curtis Hall
3 p.m.

Sonata No. 2 in B-flat minor, Op. 35 — Frédéric Chopin (1810-1849)

Grave
Scherzo
Marche funèbre: Lento
Finale: Presto

Pei-Yao Wang, *piano*

Sonata in G minor, Op. 65 — Chopin

Allegro moderato
Scherzo
Largo
Finale: Allegro

Na Young Baek, *cello*
Li Jian, *piano*

Intermission

Sonata No. 3 in B minor, Op. 58 — Chopin

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Anthony Hewitt, *piano*

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-first Student Recital

Monday, December 13, 1999
Curtis Hall, 8 p.m.

❧

Sonata in C minor, HWV 366 — George Frideric Handel (1685-1759)

Largo
Allegro
Adagio

Liang Wang, *oboe*
Paul Jacobs, *harpsichord*
Helen Lee, *cello*

Two Mexican Dances — Gordon Stout (b. 1952)

Luke Giannini, *marimba*

String Quartet: *Letters to Anna* — David Ludwig (b. 1972)

Ballade
Interlude: Study in Time
Rhumba
Interlude: Study in Keys
Canzona

Jason DePue, *violin*
Karina Canellakis, *violin*
Che-Hung Chen, *viola*
Na-Young Baek, *cello*

Concerto No. 2 in G minor, Op. 22 — Camille Saint-Saëns (1835-1921)

Andante sostenuto
Allegro scherzando
Presto

Chu-Fang Huang, *piano*
Jie Chen, *piano*

❧

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The Ludwig Quartet was prepared by Steven Tenenbom.

Na-Young Baek, student of Orlando Cole

Karina Canellakis, student of Ida Kavafian

Che-Hung Chen, student of Joseph de Pasquale

Jie Chen, student of Seymour Lipkin

Jason DePue, student of Yumi Ninomiya Scott

Luke Giannini, student of Michael Bookspan & Don Liuzzi

Chu-Fang Huang, student of Claude Frank

Paul Jacobs, student of Lionel Party

Helen Lee, student of David Soyer

David Ludwig, student of Richard Danielpour

Liang Wang, student of Richard Woodhams

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-second Student Recital

Tuesday, December 14, 1999
Curtis Hall, 8 p.m.

❧

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1757-1791)
Allegro
Adagio
Rondeau: Allegro

Esther Hoppe, *violin*
Dmitry Kustanovich, *viola*

Concertino, Op. 45, No. 7 — Lars-Erik Larsson (1908-1986)
Preludium: Allegro pomposo
Aria: Andante sostenuto
Finale: Allegro giocoso

Jospeh McEttrick, *trombone*
Hugh Sung, *piano*

Flute Sonata, Op. 14 — Robert Muczynski (b. 1929)
Allegro deciso
Scherzo: Vivace
Andante
Allegro con moto

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

INTERMISSION

Rondo in A major for Violin and String Orchestra, D. 438 — Franz Schubert (1797-1828)

Allegro ma non tanto
Intermezzo: Adagio —
Finale: Alla breve

Liza Ferschtman, *violin*

Angelia Cho, *violin*
Solomiya Ivakhiv, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*

Concerto No. 1 in G minor, Op. 25 — Felix Mendelssohn (1809-1847)

Molto Allegro con fuoco
Andante
Presto: Molto Allegro e vivace

Lang Lang, *piano*
Hugh Sung, *piano*

❧

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The Mozart Duo was prepared by Rafael Druian.
The Schubert Rondo was prepared by Ida Kavafian.

Efe Baltacigil, student of Peter Wiley
Angelia Cho, student of Ida Kavafian
Liza Ferschtman, student of Ida Kavafian
Esther Hoppe, student of Ida Kavafian
Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner
Solomiya Ivakhiv, student of Rafael Druian
Anton Jivaev, student of Joseph de Pasquale
Dmitry Kustanovich, student of Joseph de Pasquale
Lang Lang, student of Gary Graffman
Jospeh McEttrick, student of Nitzan Haroz

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-third Student Recital

Wednesday, December 15, 1999
Curtis Hall, 8 p.m.

❧

Caprice, Op. 47 — Eugène Bozza (1905-1991)

Derek Lance, *trumpet*
Hugh Sung, *piano*

Rhapsodie Espagnole, S 254 — Franz Liszt (1811-1886)

Christina Anum-Dorhuso, *piano*

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto — Allegro

Jennifer Stumm, *viola*
Joseph Bousso, *piano*

INTERMISSION

Sonata in D major, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Daniel Kossov, *violin*
Li Jian, *piano*

Sonata No. 2 in B-flat minor, Op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Non allegro — Lento —
L'istesso tempo — Allegro molto

Christina Anum-Dorhuso, *piano*

❧

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Christina Anum-Dorhuso, student of Eleanor Sokoloff

Joseph Bousso, student of Otto-Werner Mueller

Daniel Kossov, student of Victor Danchenko

Derek Lance, student of Frank Kaderabek

Jennifer Stumm, student of Karen Tuttle

Li Jian, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-fourth Student Recital

Friday, January 14, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Ming Huan Xu, violin
with Meng Chieh Liu, piano

Sonata No. 2 in A minor, BWV 1003, for Solo Violin — Johann Sebastian Bach (1685-1750)

Grave
Fuga

Sonata No. 8 in G major, Op. 30, No. 3 for Violin and Piano — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

INTERMISSION

Sonata No. 2 for Violin and Piano — William Bolcom (b. 1938)

Summer Dreams: Tranquil
Brutal: Fast
Adagio
In Memory of Joe Venuti: Allegro commodo, lyrical

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844-1908)

❧

Ming Huan Xu, student of Victor Danchenko

Meng Chieh Liu, staff pianist

❧

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Next Recital...

Mon., January 17
Curtis Hall, 8:00 p.m.

Bach	*Chaconne in D minor* Reina Inui, violin
Bach	*Prelude & Fugue in B minor from The Well Tempered Clavier, Book I*
Haydn	*Sonata in C major, Hob. XVI:50.* Akiko Tominaga, piano
Finzi	*Five Bagatelles* Anthony McGill, clarinet Han-Chien Lee, piano
Schumann	*Fantasy in C major, Op. 17* Chu-Fang Huang, piano

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The Curtis Institute of Music

Alumni Recital Series

Susan Starr, piano

Sunday, January 16, 2000
3:00 p.m.
Curtis Hall



1999/2000 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Susan Starr, piano

Sunday, January 16, 2000
3:00 p.m.

Johann Sebastian Bach (1685-1750)
French Suite No. 5 in G major, BWV 816
- Allemande
- Courante
- Sarabande
- Gavotte
- Bourrée
- Loure
- Gigue

Ludwig van Beethoven (1770-1827)
Sonata No. 3 in C major, Op. 2, No. 3
- Allegro con brio
- Adagio
- Scherzo: Allegro
- Allegro assai

Intermission

Frédéric Chopin (1810-1845)
Ballade No. 3 in A-flat major, Op. 47
Ballade No. 4 in F minor, Op. 52

Alberto Ginastera (1916-1983)
Sonata No. 1, Op. 22
- Allegro marcato
- Presto misterioso
- Adagio molto appassionata
- Ruvido ed ostinato

Biography

Pianist Susan Starr, a 1961 alumna of The Curtis Institute of Music, has earned acclaim around the world for her performances with leading orchestras and in recital. She made her debut with the Philadelphia Orchestra at age six, the youngest performer ever to appear with a major U.S. orchestra. Since then, she has appeared as soloist with that ensemble over 50 times, and has been heard frequently with such orchestras as the New York Philharmonic, Chicago Symphony, Moscow State Symphony, the National Symphony and the orchestras of Atlanta, Baltimore, Dallas, Houston, Montreal, Pittsburgh and St. Louis. Among the eminent conductors with whom she has collaborated are fellow Curtis alumnus Leonard Bernstein, Raymond Leppard, Sir Neville Marriner, Eugene Ormandy, Max Rudolf, Robert Shaw and Leonard Slatkin. The 1962 silver medalist of the Tchaikovsky Competition, she returned to Moscow in 1994 as one of the competition's judges. In 1977, she performed at the White House at the invitation of President Jimmy Carter. Ms. Starr began her musical studies at the age of four as a private student of Eleanor Sokoloff (Piano '38) and was accepted to The Curtis Institute of Music in 1949 as Mrs. Sokoloff's student. She also studied with Rudolf Serkin while at The Institute, beginning in 1957.

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Albert Falkove*
Edith Evans Frumin*
Mr. & Mrs. Howard Girsh
Gloria & Hershel* Gordon
Bruce Jay Gould, M.D.
Gary* & Naomi Graffman
Mr. & Mrs. Alan Hirsig
Minne Iwamoto
Mr. & Mrs. Scott M. Jenkins
Jane M. Kamp
Miriam Kanev
Dr. & Mrs. Charles B. Keil
Fanabel Block Kremens*
Eileen Marolla & Charles Sterne III
Alan Morrison*
Mr. & Mrs. Don Morrison
Ida Newman
Anne O'Donnell
Dr. & Mrs. Meyer P. Potamkin
Mrs. Samuel R. Rossman
James L. Sanderson
Helen K. Schwartz
Richard Shapp*
Dr. Robert C. Snyder
Jean Steinhart
Joe & Jane Stevenson
David W. Stroh
T. D. Taubeneck
Warren H. Watanabe
David Wilder
Deborah Winant
Dr. & Mrs. Asher Woldow
Ron Wormser
Robert Wright
Anonymous

(List complete as of December 20)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-fifth Student Recital

Monday, January 17, 2000
Curtis Hall, 8 p.m.

❧

Ciaccona from Partita in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

Reina Inui, *violin*

Prelude & Fugue No. 24 in B minor, BWV 869, from *The Well Tempered Clavier*, Book 1 — Bach

Sonata in C major, Hob. XVI:50 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio
Allegro molto

Akiko Tominaga, *piano*

INTERMISSION

Five Bagatelles — Gerald Finzi (1901-1956)

Prelude
Romance
Carol
Forlana
Fughetta

Anthony McGill, *clarinet*
Han-Chien Lee, *piano*

Fantasie in C major, Op. 17 — Robert Schumann (1810-1856)

Durchaus phantastisch und leidenschaftlich vorzutragen
Mässig
Langsam getragen

Chu-Fang Huang, *piano*

❧

Chu-Fang Huang, student of Claude Frank
Reina Inui, student of Yumi Ninomiya Scott
Han-Chien Lee, student of Eleanor Sokoloff
Anthony McGill, student of Donald Montanaro
Akiko Tominaga, student of Eleanor Sokoloff

❧

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Next Recital...

Wed., January 19
Curtis Hall, 8:00 p.m.

Barber	*Knoxville: Summer of 1915*	
	Eve Gigliotti, soprano	
	The Curtis Chamber Orchestra	
	Joesph Bousso, conductor	
Grieg	*Sonata No. 3 in C minor, Op. 45*	
	Daniel Chong, violin	
	Li Jian, piano	
Shostakovich	*Concerto No. 1 in A minor, Op. 77*	
	Daniel Kossov, violin	
	Robert Koenig, piano	

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RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-sixth Student Recital

Wednesday, January 19, 2000
Curtis Hall, 8 p.m.

❧

***Knoxville: Summer of 1915*, Op. 24** — Samuel Barber (1910-1981)

Eve Gigliotti, *soprano*
The Curtis Chamber Orchestra
Joseph Bousso, *conductor*

Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

Daniel Chong, *violin*
Li Jian, *piano*

INTERMISSION

Concerto No. 1 in A minor, Op. 77 — Dmitri Shostakovich (1906-1975)

Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante — Cadenza —
Burlesque: Allegro con brio

Daniel Kossov, *violin*
Robert Koenig, *piano*

❧

The Barber was prepared by Mikael Eliasen.

Joseph Bousso, student of Otto-Werner Mueller

Daniel Chong, student of Victor Danchenko

Eve Gigliotti, student of Marlena Kleinman Malas

Daniel Kossov, student of Victor Danchenko

Robert Koenig, Staff Pianist

Li Jian, Staff Pianist

❧

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Next Recital...

Fri., January 21
Curtis Hall, 8:00 p.m.

Beethoven *Quartet in F major, Op. 18, No. 1*
Nathan Cole, violin
Zachary DePue, violin
Jessica Thompson, viola
Priscilla Lee, cello

Beethoven *Sonata in F major, Op. 24, Spring*
Jinyeong Jessica Lee, violin
Andrius Žlabys, piano

Bozza *Fantasy*
Adrian Morejon, bassoon
Hugh Sung, piano

Bruch *Romance in F major, Op. 85*

Milhaud *Sonata No. 1, Op. 240*
Yoon-Jung Chang, viola
Jungeun Kim, piano

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-seventh Student Recital

Friday, January 21, 2000
Curtis Hall, 8 p.m.

❧

Romance for Viola and Orchestra, Op. 85 — Max Bruch (1838-1920)

Sonata No. 1, Op. 240 — Darius Milhaud (1892-1974)

Entrée
Française
Air
Final

Yoon-Jung Chang, *viola*
Jungeun Kim, *piano*

Sonata No. 5 in F major, Op. 24, *Spring* — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Jinyeong Jessica Lee, *violin*
Andrius Žlabys, *piano*

INTERMISSION

Fantasie for Bassoon and Piano — Eugène Bozza (1905-1991)

Adrian Morejon, *bassoon*
Hugh Sung, *piano*

Quartet in F major, Op. 18, No. 1 — Beethoven

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

Nathan Cole, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

❧

Yoon-Jung Chang, student of Joseph de Pasquale
Nathan Cole, student of Jaime Laredo and Ida Kavafian
Zachary DePue, student of Jaime Laredo and Ida Kavafian
Jinyeong Jessica Lee, student of Ida Kavafian
Priscilla Lee, student of David Soyer
Adrian Morejon, student of Bernard Garfield
Jessica Thompson, student of Karen Tuttle
Andrius Žlabys, student of Seymour Lipkin

Jungeun Kim, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Mon., January 24
Curtis Hall, 8:00 p.m.

Bach *Suite in G major, BWV 1007*
Raúl Vergara, marimba

Chopin *Scherzo in E major, Op. 54*
Jie Chen, piano

Lalo *Symphonie Espagnole, Op. 21*
Jung-min Amy Lee, violin
Jungeun Kim, piano

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THE CURTIS INSTITUTE OF MUSIC



Bernard Garfield 75th Birthday Tribute



Sunday, January 23, 2000
Curtis Hall
3 p.m.

The Curtis Institute of Music

Gary Graffman, President/Director



Bernard Garfield 75th Birthday Tribute

Sunday, January 23, 2000
Curtis Hall
3 p.m.



Richard Ranti, *Master of Ceremonies*

"I Got Rhythm" George Gershwin
arranged by Fraser Jackson

Curtis Bassoon Quartet
Luke Giannini, *percussion*

Morning Serenade Bernard Garfield

Kiyoko Takeuti, *piano*

Soliloquy Garfield

Daniel Matsukawa, *bassoon*
Benjamin Hochman, *piano*

Last Tango in Bayreuth Peter Schickele

Curtis Bassoon Quartet

The Unathorized Audio-Biography of Bernard Garfield
Richard Ranti

"The Bassoon Ballad for Bernie's Birthday Bash" Paul Dukas
text by Julie Gregorian

Curtis Bassoon Quartet & Vocal Ensemble

"Air" from Orchestral Suite No. 3 J.S. Bach
transcribed by Daniel Matsukawa

"Happy Birthday Bernie" Fraser Jackson

Bassoon Choir

❧

Curtis Bassoon Quartet

Julia Lockhart
Catherine Luczkiw
Adrian Morejon
Xin He

Students of Bernard Garfield

❧

Benjamin Hochman, student of Claude Frank
Luke Giannini, student of Michael Bookspan & Don Liuzzi
Daniel Matsukawa, Bassoon '92
Richard Ranti, Bassoon '83
Kiyoko Takeuti, Piano '71

Special thanks to all who participated in the Bassoon Choir & Vocal Ensemble.

❧

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❧

Bernard Garfield, *Bassoon*

Bernard Garfield joined the Philadelphia Orchestra as principal bassoon in 1957. A graduate of New York University, he also holds a master's degree in composition from Columbia University and an associate diploma from the Royal College of Music in London. In 1946 he organized the New York Woodwind Quintet. He has appeared as bassoon soloist with the Philadelphia Orchestra, San Francisco Symphony, Concerto Soloists and the Little Orchestra Society of New York. Among Mr. Garfield's recordings are the Mozart Bassoon Concerto, Weber's *Hungarian Rondo*, Vivaldi's *La Notte* Concerto, Hindemith's Sonata and much of the woodwind chamber music repertoire. Mr. Garfield's compositions include a quartet for bassoon and string trio, a string quartet, piano solos, bassoon pieces and songs. He is a member of the Philadelphia Woodwind Quintet and an adjunct professor at Temple University's Esther Boyer College of Music. Mr. Garfield was a member of The Curtis Institute of Music faculty from 1975-80 and rejoined it in 1985.

❧

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-eighth Student Recital

Monday, January 24, 2000
Curtis Hall, 8 p.m.

❧

Suite No. 1 in G major, BWV 1007 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Raúl Vergara, *marimba*

Scherzo No. 4 in E major, Op. 54 — Frédéric Chopin (1810-1849)

Jie Chen, *piano*

***Symphonie Espagnole* in D minor, Op. 21**
for Violin & Orchestra

Édouard Lalo
(1823-1892)

Allegro non troppo
Scherzando: Allegro molto
Intermezzo: Allegretto non troppo
Andante
Rondo: Allegro

Jung-min Amy Lee, *violin*
Jungeun Kim, *piano*

❧

Jie Chen, student of Seymour Lipkin

Jung-min Amy Lee, student of Yumi Ninomiya Scott

Raúl Vergara, student of Michael Bookspan & Don Liuzzi

Jungeun Kim, Staff Pianist

❧

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Next Recital...

Wed., January 26
Curtis Hall, 8:00 p.m.

John Hedges	*Concerto for Piano & Percussion*
Chia-Yu Hsu	*Dinky Bird for Flute, Cello & Piano*
David Ludwig	*Clarinet Quintet: Poems from Antiquity*
Eli Bakaley Marshall	*Six Songs*
Yevgeniy Sharlat	*String Quartet*

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-ninth Student Recital

Wednesday, January 26, 2000
Curtis Hall, 8 p.m.

❧

Dinkey Bird — Chia-Yu Hsu
Inspired by Maxfield Parrish — (b. 1975)

Li-Chu Jessica Huang, *flute*
Yi-Chun Chen, *cello*
Wen-Yin Chan, *piano*

"Moon's Ending" — Eli Bakaley Marshall
"Little Elegy" — (b. 1977)
"Young Woman Sitting at a Window"
"On the Beach"
"Look Down Fair Moon"

Rachael Garcia, *soprano*
Andrius Žlabys, *piano*

Concerto for Piano & Percussion — John Hedges
Invocation — (b. 1974)
Seduction
Exorcism

Shannon Hesse, *piano*

Luke Giannini, *percussion*
Raúl Vergara, *percussion*
Charles Settle, *percussion*
John Kilkenny, *percussion*
Gregory Lecoeur, *percussion*

INTERMISSION

String Quartet — Yevgeniy Sharlat (b. 1977)

Vivace
Andantino —
Agitato
In memory of P.I. Tchaikovsky: Andante funebre
Tempo di valse

Jessica Linnebach, *violin*
Donnie Deacon, *violin*
Marvin Moon, *viola*
Victoria Hurt, *cello*

Clarinet Quintet: *Poems from Antiquity* — David Ludwig (b. 1972)

Villanelle
Sonnet
Monody
Doggerel
Rondeau

Anthony McGill, *clarinet*
Daniel Kossov, *violin*
Helena Baillie, *violin*
Che-Hung Chen, *viola*
Na-Young Baek, *cello*

❧

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❧

Na-Young Baek, student of Orlando Cole
Helena Baillie, student of Arnold Steinhardt & Ida Kavafian
Wen-Yin Chan, student of Peter Serkin
Che-Hung Chen, student of Joseph de Pasquale
Yi-Chun Chen, student of David Soyer
Donnie Deacon, student of Jaime Laredo & Ida Kavafian
Rachael Garcia, student of Marlena Kleinman Malas
Luke Giannini, student of Michael Bookspan & Don Liuzzi
John Hedges, student of Richard Danielpour
Chia-Yu Hsu, student of David Loeb
Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner
Victoria Hurt, student of Orlando Cole
Daniel Kossov, student of Victor Danchenko
Gregory Lecoeur, student of Michael Bookspan & Don Liuzzi
Jessica Linnebach, student of Jaime Laredo & Ida Kavafian
David Ludwig, student of Richard Danielpour
Eli Bakaley Marshall, student of Ned Rorem
Anthony McGill, student of Donald Montanaro
Marvin Moon, student of Joseph de Pasquale
Charles Settle, student of Michael Bookspan & Don Liuzzi
Yevgeniy Sharlat, student of Richard Danielpour
Raúl Vergara, student of Michael Bookspan & Don Liuzzi
Andrius Žlabys, student of Seymour Lipkin

Shannon Hesse, Guest Artist
John Kilkenny, Guest Artist

❧

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirtieth Student Recital

Friday, January 28, 2000
Curtis Hall, 8 p.m.

❧

Sonata No. 4 in E-flat major, Op. 7 — Ludwig van Beethoven (1770-1827)

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo: Poco Allegretto e grazioso

Wen-Yin Chan, *piano*

Concerto No. 1 in A minor, Op. 28 — Karl Goldmark (1830-1915)

Allegro moderato
Air: Andante
Moderato — Allegretto

Duoming Ba, *violin*
Jungeun Kim, *piano*

INTERMISSION

Quartet No. 11 in F minor, Op. 95, *Quartetto Serioso* Beethoven

Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto — Allegretto agitato

Jessica Linnebach, *violin*
Donnie Deacon, *violin*
Marvin Moon, *viola*
Victoria Hurt, *cello*

❧

The Beethoven Quartet was prepared by Steven Tenenbom.

Duoming Ba, student of Rafael Druian

Wen-Yin Chan, student of Peter Serkin

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Victoria Hurt, student of Orlando Cole

Jessica Linnebach, student of Jaime Laredo & Ida Kavafian

Marvin Moon, student of Joseph de Pasquale

Jungeun Kim, Staff Pianist

❧

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Next Recital...

Mon., January 31
Curtis Hall, 8:00 p.m.

Bach — *Sonata in C major, BWV 1005*
Oscar Bohórquez, violin

Brahms — *Sonata in F minor, Op. 120, No. 1*
Anton Jivaev, viola
Andrius Žlabys, piano

Chopin — *Sonata No. 3 in B minor, Op. 58*
Wen-Yin Chan, piano

Mozart — *Duo in G major, K. 423*
Daniel Khalikov, violin
Anton Jivaev, viola

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1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-first Student Recital

Monday, January 31, 2000
Curtis Hall, 8 p.m.

❧

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1757-1791)

Allegro
Adagio
Rondeau: Allegro

Daniel Khalikov, *violin*
Anton Jivaev, *viola*

Sonata No. 3 in C major, BWV 1005 — Johann Sebastian Bach (1685-1750)

Adagio —
Fuga
Largo
Allegro assai

Oscar Bohórquez, *violin*

INTERMISSION

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Wen-Yin Chan, *piano*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Anton Jivaev, *viola*
Andrius Žlabys, *piano*

❧

The Mozart was prepared by Rafael Druian

Oscar Bohórquez, student of Aaron Rosand
Wen-Yin Chan, student of Peter Serkin
Anton Jivaev, student of Joseph de Pasquale
Daniel Khalikov, student of Rafael Druian
Andrius Žlabys, student of Seymour Lipkin

❧

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Next Recital...

Wed., January 26
Curtis Hall, 8:00 p.m.

The Curtis Vocal Studies Department will present a progam of works by Copland, Debussy, Haydn, Mozart, Puccini, Stradella, Strauss, Verdi & Weill.

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-second Student Recital

Wednesday, February 2, 2000
Curtis Hall, 8 p.m.

❧

Scena di Berenice — Franz Joseph Haydn (1732-1809)

Margarita Y. Gomez, *soprano*

"Pietà, Signore" — Alessandro Stradella (1639-1682)

Joseph Guyton, *tenor*

Chansons de Bilitis — Claude Debussy (1862-1918)
"La Flûte de Pan"
"La Chevelure"
"Le Tombeau des Naïdes"

Karin Caspi, *mezzo-soprano*

"Heart, we will forget him"
from *Twelve Poems of Emily Dickinson* — Aaron Copland (1900-1990)

"Je ne t'aime pas" — Kurt Weill (1900-1950)

Lina Tetruashvili, *soprano*

"Non temer, amato bene" from *Idomeneo* Wolfgang Amadeus Mozart (1756-1791)

Amanda Gosier, *soprano*
Zachary DePue, *violin*

Susan Nowicki, *piano*

INTERMISSION

"Chi il bel sogno di Doretta" from *La Rondine* Giacomo Puccini (1858-1924)

Yalí-Marie Williams, *soprano*

"Come dal ciel precipita" from *Macbeth* Giuseppe Verdi (1813-1901)

Valeriano Lanchas, *bass*

***La Bohème*, selections from Act I** Puccini

"Che gelida manina"

"Si, mi chiamo Mimì"

"O soave fanciulla"

Mimì: Lina Tetruashvili, *soprano*
Rodolfo: Suk Chul Kim, *tenor*

Danielle Orlando, *piano*

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Zachary DePue, student of Jaime Laredo & Ida Kavafian

Susan Nowicki, Opera & Voice Coach

Danilelle Orlando, Principal Opera Coach

❧

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-third Student Recital

Friday, February 4, 2000
Curtis Hall, 8 p.m.

❧

Suite No. 1 in G major, BWV 1007 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Priscilla Lee, *cello*

Concerto in A minor, Op. 53 — Antonín Dvořák (1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Bracha Malkin, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata in A minor, Op. 27, No. 2 — Eugène Ysaÿe (1858-1931)

Obsession: Prelude, Poco vivace
Maliconia: Poco lento
Danse des Ombres: Sarabande, Lento
Les Furies: Allegro Furioso

Helena Baillie, *violin*

Quartet in A major, Op. 18, No. 5 — Ludwig van Beethoven (1770-1827)

Allegro
Menuetto
Andante cantabile
Allegro

Jason DePue, *violin*
Karina Canellakis, *violin*
Che-Hung Chen, *viola*
Na-Young Baek, *cello*

❧

The Beethoven Quartet was prepared by Steven Tenenbom.

Na-Young Baek, student of Orlando Cole
Helena Baillie, student of Arnold Steinhardt & Ida Kavafian
Karina Canellakis, student of Ida Kavafian
Che-Hung Chen, student of Joseph de Pasquale
Jason DePue, student of Yumi Ninmiya Scott
Priscilla Lee, student of David Soyer
Bracha Malkin, student of Aaron Rosand

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Mon., February 7
Curtis Hall, 8:00 p.m.

C.P.E. Bach	*Sonata in G major*	Chia-Yuan Liang, harp
Britten	*Suite, Op. 83*	Kate Hazzard, harp
Dubois	*Fantasy in D-flat major*	Graziella Vô-Perrier, harp
Ravel	*Introduction & Allegro*	Katherine Mathews, harp
Shostakovich	*Viola Sonata, Op. 147*	Anton Jivaev, viola Andrius Žlabys, piano

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-fourth Student Recital

Monday, February 7, 2000
Curtis Hall, 8 p.m.

❧

Sonata, Op. 147 — Dmitri Shostakovich (1906-1975)

Aria: Moderato
Scherzo: Allegretto
Adagio, *In memory of Beethoven*

Anton Jivaev, *viola*
Andrius Žlabys, *piano*

INTERMISSION

Fantasy in D-flat major for Harp & Orchestra — Théodore Dubois (1837-1924)

Graziella Vô-Perrier, *harp*
Hugh Sung, *piano*

Sonata in G major, H. 563 — C.P.E. Bach (1714-1788)

Adagio un poco
Allegro
Allegro

Chia-Yuan Liang, *harp*

Suite for Harp, Op. 83 — Benjamin Britten (1913-1976)

Overture
Toccata
Nocturne
Fugue
Hymn: *St. Denio*

Kate Hazzard, *harp*

Introduction and Allegro — Maurice Ravel (1875-1937)

Katherine Mathews, *harp*
Li-Chu Jessica Huang, *flute*
Anthony McGill, *clarinet*
Zachary DePue, *violin*
Karina Canellakis, *violin*
Jennifer Stumm, *viola*
Priscilla Lee, *cello*



❧

Karina Canellakis, student of Ida Kavafian

Zachary DePue, student of Jaime Laredo & Ida Kavafian

Kate Hazzard, student of Judy Loman

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Anton Jivaev, student of Joesph de Pasquale

Priscilla Lee, student of David Soyer

Chia-Yuan Liang, student of Judy Loman

Katherine Mathews, student of Judy Loman

Anthony McGill, student of Donald Montanaro

Jennifer Stumm, student of Karen Tuttle

Graziella Vô-Perrier, student of Judy Loman

Andrius Žlabys, student of Seymour Lipkin

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-fifth Student Recital

Wednesday, February 9, 2000
Curtis Hall, 8 p.m.

❧

Concerto in C major, K. 299,
for Flute, Harp & Orchestra — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andantino
Rondeau: Allegro

Andrea Kaplan, *flute*
Graziella Vô-Perrier, *harp*
Robert Koenig, *piano*

INTERMISSION

Sechs kleine Klavierstücke, Op. 19 — Arnold Schoenberg (1874-1951)

Leicht, zart —
Langsam —
Sehr langsame —
Rasch, aber leicht —
Etwas rasch —
Sehr langsam

Wen-Yin Chan, *piano*

Concerto in D major, Op. 35
for Violin and Orchestra

Piotr Ilyich Tchaikovsky
(1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Daniel Chong, *violin*
Hugh Sung, *piano*

❧

The Mozart Concerto was prepared by Judy Loman.

Wen-Yin Chan, student of Peter Serkin

Daniel Chong, student of Victor Danchenko

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Graziella Vô-Perrier, student of Judy Loman

Robert Koenig, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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Next Recital...

Fri., February 11
Curtis Hall, 8:00 p.m.

Andraud *Cassation in E-flat major*
Andrea Kaplan, flute
Woongjo David Chang, clarinet
Jacquelyn Adams, horn
Julia Lockhart, bassoon

Bartók *Viola Concerto*
Rachel Ku, viola
Jungeun Kim, piano

Schumann *Concerto in A minor, Op. 129*
Kaori Yamagami, cello
Christina Anum-Dorhuso, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-sixth Student Recital

Friday, February 11, 2000
Curtis Hall, 8 p.m.

❧

Concerto for Viola & Orchestra — Béla Bartók (1881-1945)

Moderato
Adagio religioso
Allegro vivace

Rachel Ku, *viola*
Jungeun Kim, *piano*

Cassation in E-flat major by Mozart — Albert J. Andraud

Adagio — Allegro
Menuetto: Allegretto
Adagio
Tempo di Polacca

Andrea Kaplan, *flute*
Woongjo David Chang, *clarinet*
Jacquelyn Adams, *horn*
Julia Lockhart, *bassoon*

Concerto in A minor, Op. 129
for Cello & Orchestra
Nicht zu schnell
Langsam
Sehr lebhaft

Robert Schumann
(1810-1856)

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

❧

Jacquelyn Adams, student of Myron Bloom

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Woongjo David Chang, student of Donald Montanaro

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Rachel Ku, student of Joseph de Pasquale

Julia Lockhart, student of Bernard Garfield

Kaori Yamagami, student of Orlando Cole

Jungeun Kim, Staff Pianist

❧

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Next Recital...

Mon., February 14
Curtis Hall, 8:00 p.m.

Bach — *Suite in C major, BWV 1009*
Jon Keigwin, double bass

Brahms — *Quartet in C minor, Op. 60*
Pavel Ilyashov, violin
Dmitry Kustanovich, viola
Kaori Yamagami, cello
Ieva Jokubaviciute, piano

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The Curtis Institute of Music

Alumni Recital Series

Leon McCawley, piano

Sunday, February 13, 2000
3:00 p.m.
Curtis Hall



1999/2000 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Leon McCawley, piano

Sunday, February 13, 2000
3:00 p.m.

Ludwig van Beethoven (1770-1827) — Sonata No. 8 in C minor, Op. 13, ***Pathétique***
- Grave — Allegro di molto e con brio
- Adagio cantabile
- Rondo: Allegro

Beethoven — Six Variations in F major, Op. 34

Beethoven — Sonata No. 26 in E-flat major, Op. 81a, ***Les Adieux***
- *Les adieux:* Adagio — Allegro
- *L'absence:* Andante espressivo
- *Le retour:* Vivacissimamente

Intermission

Frédéric Chopin (1810-1845) — Trois Ecossaises, Op. Posth. 72, No. 3

Chopin — Nocturne in C-sharp minor, Op. 27, No. 1

ROBERT SCHUMANN (1810-1856) **Fantasiestücke, Op. 12**

Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

SERGEI PROKOFIEV (1891-1953) ***Suggestion Diabolique*, Op. 4, No. 4**

This concert is dedicated to Eleanor Sokoloff (Piano '38).

Biography

Leon McCawley

Called a "pianist of rare quality" by London's *Daily Telegraph*, 1995 Curtis alumnus Leon McCawley has garnered high praise for his performances in recital and as orchestral soloist. A native of England, Mr. McCawley was the 1993 winner of the first prize in Vienna's Ninth International Beethoven Piano Competition and second prize in the Leeds International Piano Competition, as well as the BBC Young Musician of the Year and the London Philharmonic Orchestra/Pioneer Young Soloist of the Year awards. He has appeared in concert with all the major British orchestras, including the City of Birmingham Symphony conducted by Sir Simon Rattle, BBC Symphony, BBC Philharmonic, London Philharmonic, Royal Philharmonic, Philharmonia, Royal Liverpool Philharmonic, BBC National Orchestra of Wales and the Royal Scottish National Orchestra. Elsewhere, Mr. McCawley has performed as soloist with the Austrian Radio Orchestra, Vienna Symphony Orchestra, Vienna Mozart Chamber Orchestra, Auckland Philharmonia and Adelaide Symphony, as well as with the Dallas Symphony and Minnesota Orchestra in the United States. As a recitalist, he has performed in some of the world's most prestigious halls, including Wigmore Hall and Queen Elizabeth Hall in London, Vienna's Musikverein, Zurich's Tonhalle and Washington D.C.'s Kennedy Center. In addition to regular broadcasts for the BBC, Mr. McCawley recorded the complete works for solo piano by 1934 Curtis alumnus Samuel Barber for the Virgin Classics label in 1997. While a student at The Institute from 1991 to 1995, Mr. McCawley studied with Eleanor Sokoloff.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Jason DePue, *Student Representative*
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, new equipment for the library listening room and student living expenses.

Alumni Recital Series Benefactors

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Gloria & Hershel* Gordon
Bruce Jay Gould, M.D.
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T. D. Taubeneck
Warren H. Watanabe
David Wilder
Deborah Winant
Dr. & Mrs. Asher Woldow
Ron Wormser
Robert Wright
Anonymous

(List complete as of February 1)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-seventh Student Recital

Monday, February 14, 2000
Curtis Hall, 8 p.m.

❧

Suite No. 3 in C major, BWV 1009 — Johann Sebastian Bach (1685-1750)
Transcribed by Harold Hall Robinson

Prélude
Allemande
Courante
Sarabande
Bourrée
Gigue

Jon Keigwin, *double bass*

Piano Quartet No. 3 in C minor, Op. 60 — Johannes Brahms (1833-1897)

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro con modo

Pavel Ilyashov, *violin*
Dmitry Kustanovich, *viola*
Kaori Yamagami, *cello*
Ieva Jokubaviciute, *piano*

The Brahms Quartet was prepared by Steven Tenenbom.

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Ieva Jokubaviciute, student of Seymour Lipkin

Jon Keigwin, student of Harold Hall Robinson

Dmitry Kustanovich, student of Joseph de Pasquale

Kaori Yamagami, student of Orlando Cole

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Next Recital...

Wed., February 16
Curtis Hall, 8:00 p.m.

Beethoven *Quartet in F major, Op. 135*
Sara Bitlloch, violin
Esther Hoppe, violin
Burchard Tang, viola ('99)
Joel W. Noyes, cello

Franck *Sonata in A major*
Hyun-Ju Lee, violin
Hugh Sung, piano

Schumann *Liederkreis, Op. 39*
Valeriano Lanchas, bass
Mikael Eliasen, piano

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fellowship Recital

Tuesday, February 15, 2000
Curtis Hall, 11 a.m.

❧

Prelude & Fugue in D major, BWV 532 — Johann Sebastian Bach (1685-1750)

Paul Jacobs, *organ*

Sonata in G minor, BWV 1030 — Bach

[Andante]
Siciliano
Presto

Katherine Needleman, *oboe*
Paul Jacobs, *harpsichord*

Selections to be announced

Rinat Shaham, *mezzo-soprano*
Mikael Eliasen, *piano*

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-eighth Student Recital

Wednesday, February 16, 2000
Curtis Hall, 8 p.m.

❧

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Hyun-Ju Lee, *violin*
Hugh Sung, *piano*

String Quartet No. 16 in F major, Op. 135 — Ludwig van Beethoven (1770-1827)

Allegretto
Vivace
Lento assai e cantante tranquillo
Grave ma non troppo tratto — Allegro

Sara Bitlloch, *violin*
Esther Hoppe, *violin*
Burchard Tang, *viola*
Joel W. Noyes, *cello*

Intermission

Liederkreis, Op. 39 — Robert Schumann (1810-1856)

"In der Fremde"
"Intermezzo"
"Waldesgespräch"
"Die Stille"
"Mondnacht"
"Schöne Fremde"
"Auf einer Burg"
"In der Fremde"
"Wehmut"
"Zwielicht"
"Im Walde"
"Frühlingsnacht"

Valeriano Lanchas, *bass*
Mikael Eliasen, *piano*

❧

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❧

The Beethoven Quartet was prepared by Steven Tenenbom.

Sara Bitlloch, student of Rafael Druian

Esther Hoppe, student of Ida Kavafian

Valeriano Lanchas, student of Mikael Eliasen

Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt

Joel W. Noyes, student of David Soyer

Mikael Eliasen, Head of the Vocal Studies Department

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Burchard Tang, Viola '99

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-ninth Student Recital

Friday, February 18, 2000
Curtis Hall, 8 p.m.

❧

Sonata in G minor, BWV 1029 — Johann Sebastian Bach (1685-1750)
Vivace
Adagio
Allegro

Jennifer Stumm, *viola*
Paul Jacobs, *harpsichord*

Concerto in D major, Op. 35 — Piotr Ilyich Tchaikovsky (1840-1893)
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Stephanie Jeong, *violin*
Hugh Sung, *piano*

INTERMISSION

Six Songs from *A Shropshire Lad* George Butterworth (1885-1916)

"Loveliest of trees"
"When I was one-and-twenty"
"Look not in my eyes"
"Think no more, lad"
"The lads in their hundreds"
"Is my team ploughing?"

Robert Pomakov, *bass*
Donald St. Pierre, *piano*

String Quartet in G major, Op. 18, No. 2 Ludwig van Beethoven (1770-1827)

Allegro
Adagio cantabile
Scherzo: Allegro
Allegro molto, quasi Presto

Nicolas Kendall, *violin*
Susie Park, *violin*
Teng Li, *viola*
Daniel Lee, *cello*

❧

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❧

The Bach Sonata was prepared by Lionel Party.

The Beethoven Quartet was prepared by Steven Tenenbom.

Paul Jacobs, student of Lionel Party

Stephanie Jeong, student of Aaron Rosand

Nicolas Kendall, student of Victor Danchenko

Daniel Lee, student of Orlando Cole & Peter Wiley

Teng Li, student of Michael Tree & Karen Tuttle

Susie Park, student of Jaime Laredo & Ida Kavafian

Robert Pomakov, student of Mikael Eliasen

Jennifer Stumm, student of Karen Tuttle

Donald St. Pierre, Opera & Voice Coach

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Otto-Werner Mueller, *conductor*
Ignat Solzhenitsyn, *piano*





75

CURTIS

CELEBRATING SEVENTY-FIVE YEARS OF EXCELLENCE

FEBRUARY 21, 2000

ACADEMY OF MUSIC

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

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The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 12 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

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The Symphony Orchestra of The Curtis Institute of Music

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Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

MONDAY, FEBRUARY 21, 2000
ACADEMY OF MUSIC
8:00 PM

Otto-Werner Mueller, *conductor*
Ignat Solzhenitsyn, *piano*

BEETHOVEN
Overture to *The Creatures of Prometheus*, Op. 43

BEETHOVEN
Piano Concerto No. 2 in B-flat major, Op. 19
Allegro con brio
Adagio
Rondo: Molto allegro

Intermission

DVOŘÁK
Symphony No. 8 in G major, Op. 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Otto-Werner Mueller

Otto-Werner Mueller, who became head of Curtis' conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers: Recent students of his are presently assistant conductors of the Philadelphia Orchestra, Chicago Symphony and Los Angeles Philharmonic. He himself has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and all the major Canadian orchestras as well. Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances; in 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He was conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation. He is also head of the conducting department at the Juilliard School.

Ignat Solzhenitsyn

A 1995 Curtis graduate, Ignat Solzhenitsyn is recognized as one of today's most gifted artists, with an active career as both a pianist and conductor. Born in Moscow, Mr. Solzhenitsyn began his musical development under the guidance of Rudolf Serkin. At The Curtis Institute of Music, he studied piano with Gary Graffman and conducting with Otto-Werner Mueller. As a soloist, he has appeared with such orchestras as those of Boston, Chicago, Philadelphia, Los Angeles, St. Louis, Seattle, Baltimore and Washington, D.C., in the United States, and Paris, St. Petersburg, Monte Carlo and Israel abroad. This season, Mr. Solzhenitsyn will perform with Daniele Gatti and the Royal Philharmonic Orchestra on a 10-concert U.S. tour, and will join the Brentano Quartet in recital at London's Queen Elizabeth Hall. Mr. Solzhenitsyn is also the principal conductor of the Concerto Soloists Chamber Orchestra, with which he has worked closely since 1993.

PROGRAM NOTES

by Dr. Richard E. Rodda

Ludwig van Beethoven

Born: Bonn, December 16, 1770
Died: Vienna, March 26, 1827

Overture to *The Creatures of Prometheus*, Op. 43

Salvatore Vigano was one of the great dancers of the early 19th century, whose fame during his own time has been compared to that of Nijinsky a century later and Nureyev and Baryshnikov in our day. Though he was constantly in demand throughout Europe as performer, producer and choreographer, Vigano showed Vienna the special favor of two extended residencies, the second beginning in 1799. Late in 1800, he devised the scenario for a new ballet based on the Prometheus legend, a work he intended as a compliment to Maria Theresa, second wife

of the Emperor Francis. He inquired at court as to which composer might be the most suitable to engage and was informed that Beethoven, who had recently (and tactfully) dedicated the score of his Septet (Op. 20) to Maria Theresa, would be an appropriate choice. Beethoven was approached, and he agreed to undertake the project.

The following description of the ballet's plot appeared in the program for the premiere: "The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them."

The Overture to *Prometheus* is Beethoven's earliest work in that form and one of his most compact. George Bernard Shaw once wrote, "When I was a boy, an overture beginning emphatically with an unprepared discord made me expect something tremendous." So begins this Overture. The characteristic tension — the expectation of "something tremendous" — generated by so many of Beethoven's works appears here in the very first measure. The electric opening chord initiates a lyrical introduction in slow tempo. The main body of the Overture follows without pause. The first theme is an energetic display of rushing scales propelled by a vibrant rhythmic energy. The second theme is a more delicate melody, entrusted to the piping flutes in duet.

Ludwig van Beethoven

Piano Concerto No. 2 in B-flat major, Op. 19

The occasion of Beethoven's first Viennese public appearance was a pair of concerts — "A Grand Musical Academy, with more than 150 participants," trumpeted the program in Italian and German — on March 29 and 30, 1795, at the Burgtheater, the proceeds from which were to benefit the Widows' Fund of the Artists' Society. He chose for the occasion a piano concerto in B-flat major that he had been working on for several months, but which was still incomplete only days before the concert. The work was completed just in time for the performance. It proved to be a fine success ("he gained the unanimous applause of the audience," reported the *Wiener Zeitung*), and did much to further Beethoven's dual reputation as performer and composer.

Beethoven's Second Piano Concerto is a product of the Classical age, not just in date but also in technique, expression and attitude. Still to come were the heaven-storming sublimities of his later works, but he could no more know what form those still-to-be-written works would take than tell the future in any other way.

"Beethoven is present in the Concerto's notes, but concealed — and to listen for him is probably to miss the classical charm and 18th-century polish that mark it so definitely with the manners of Haydn and Mozart," advised Herbert Weinstock. Such a traditional device — one greatly favored by Mozart — is used to open the Concerto: a forceful fanfare motive immediately balanced by a suave lyrical phrase. These two melodic fragments are spun out at length to produce the orchestral introduction. The piano joins in for a brief transition to the representation of the principal thematic

motives, applying brilliant decorative filigree as the movement unfolds. The sweetly simple second theme is sung by the orchestra alone, but the soloist quickly resumes playing to supply commentary on this new melody. An orchestral interlude leads to the development section, based largely on transformations of the principal theme's lyrical motive. The recapitulation proceeds apace and includes an extended cadenza. (Beethoven composed cadenzas for his first four concertos between 1804 and 1809.) A brief orchestral thought ends the movement.

The touching second movement is less an exercise in rigorous, abstract form than a lengthy song of rich texture and operatic sentiment. The wonderfully inventive piano figurations surrounding the melody are ample reminder that Beethoven was one of the finest keyboard improvisors of his day, a master of embellishment and piano style.

The finale is a rondo based on a bounding theme announced immediately by the soloist. Even at that early stage in his career, it is amazing how he was able to extend and manipulate this simple, folk-like tune with seemingly limitless creativity. Though Beethoven's music was soon to explore unprecedented areas of expression and technique, this Concerto stands at the end of an era, paying its debt to the composer's great forebears and announcing in conventional terms the arrival of a musician who was soon to change forever the art of music.

Antonín Dvořák

Born: Nelahozeves,
September 8, 1841
Died: Prague, May 1, 1904

Symphony No. 8 in G major, Op. 88

You would probably have liked Dvořák. He was born a simple (in the best

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sense) man of the soil who retained a love of country, nature and peasant ways all his life. In his later years he wrote, "In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been — a simple Czech musician."

Few passions ruffled his life — music, of course; the rustic pleasures of country life; the company of old friends; caring for his pigeons; and a child-like fascination with railroads. When he was in Prague during the winters, he took daily walks to the Franz Josef Station to gaze in awe at the great iron wagons. The timetables were as ingrained in his thinking as were the chord progressions of his music, and he knew all the specifications of the engines that puffed through Prague. When his students returned from a journey, he would pester them until they recalled exactly which locomotive had pulled their train. Milton Cross sketched him thus: "To the end of his days he remained shy, uncomfortable in the presence of those he regarded as his social superiors, and frequently remiss in his social behavior. He was never completely at ease in large cities, with the demands they made on him. Actually he had a pathological fear of city streets and would never cross a busy thoroughfare if a friend was not with him. He was happiest when he was close to the soil, raising pigeons, taking long, solitary walks in the hills and forests of the Bohemia he loved so deeply. Yet he was by no means a recluse. In the company of his intimate friends, particularly after a few beers, he was voluble, gregarious, expansive and good-humored."

His music reflected his salubrious nature, and Harold Schonberg concluded, "He remained throughout his entire creative span the happiest and least neurotic of the late Romantics.... With Handel and Haydn, he is the healthiest of all composers." The G major Symphony, in its warm emotionalism and pastoral satisfaction, mirrors its creator. It was composed during Dvořák's annual summer retreat to the country at Vysoká, and his happy contentment with his surroundings shines through the music.

Dvořák was absolutely profligate with themes in the opening movement. In the exposition, which comprises the first 126 measures of the work, there are no fewer than eight separate melodies which are tossed out with an ease and speed reminiscent of Mozart's fecundity. The first theme is presented without preamble in the rich hues of trombones, low strings and low woodwinds in the dark coloring of G minor. This tonality soon yields to the chirruping G major of the flute melody, but much of the movement shifts effortlessly between major and minor keys, lending a certain air of nostalgia to the work. The opening melody is recalled to initiate both the development and the recapitulation. In the former, it reappears in its original guise and even, surprisingly, in its original key. The recapitulation begins as this theme is hurled forth by the trumpets in a stentorian setting greatly heightened in emotional weight from its former presentations. The coda is invested with the rhythm and high good spirits of an energetic country dance to bring the movement to its rousing ending.

The *Adagio* contains two kinds of music, one hesitant and somewhat lachrymose, the other stately and smoothly flowing. The first is indefinite in tonality, rhythm and cadence; its theme is a collection of fragments; its texture is sparse. The following section is greatly contrasted: its key is unambiguous; its rhythm and cadence points are clear; its melody is a long, continuous span. These two antitheses alternate, and the form of the movement is created as much by

texture and sonority as by the traditional means of melody and tonality. The third movement is a lilting essay in the style of the Austrian folk dance, the *Ländler*. Like the beginning of the Symphony, the movement opens in G minor with a mood of sweet melancholy, but gives way to a languid melody in G major for the central trio. Following the repeat of the scherzo, a vivacious coda in faster tempo paves the way to the finale. The trumpets herald the start of the finale, a theme and variations with a central section resembling a development in character. The bustling second variation returns as a sort of formal milemarker — it introduces the "development" and begins the coda. The Symphony ends swiftly and resoundingly amid a burst of high spirits.

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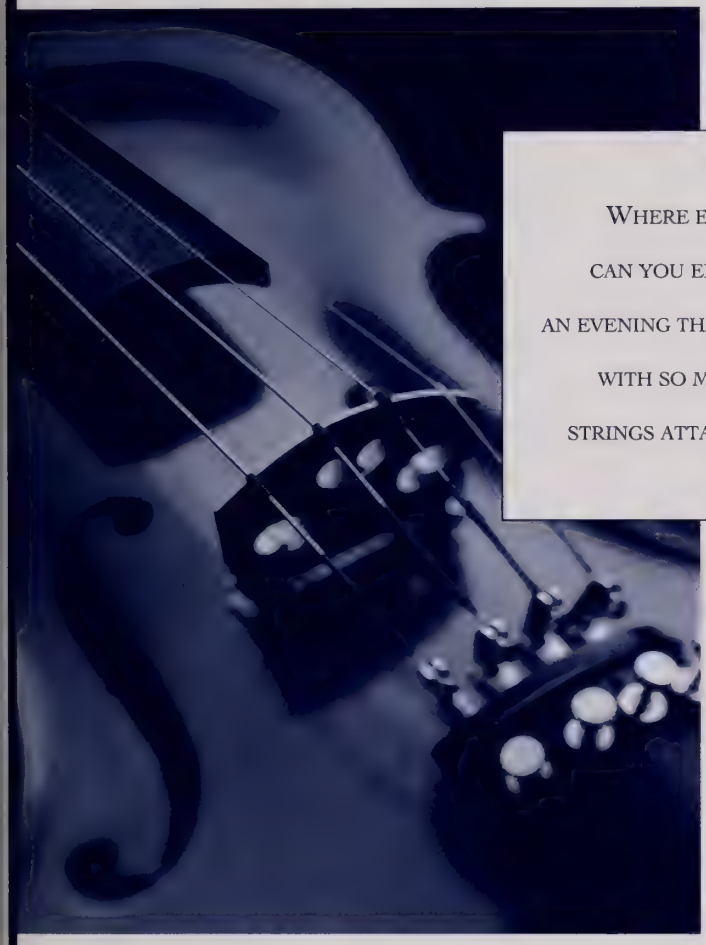
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CURTIS AT CARNEGIE

a brilliant

Diamond

a beautiful

Setting

On Thursday, March 30, please join the Friends of Curtis and their special guest, Anna Moffo, for dinner at Carnegie Hall as we continue the celebration of the 75th Anniversary of The Curtis Institute of Music. Following the dinner, The Curtis Symphony Orchestra, under the direction of André Previn, will perform selections from their recent European Tour in Carnegie Hall.

Benefit packages, including transportation, are available at $350 and $200 per person.

For information call The Curtis Institute of Music at:

215-893-5279

THE CURTIS INSTITUTE OF MUSIC

SOUND FOR THE CENTURY

An Unprecedented Effort to Insure that Curtis Will Remain Curtis

To preserve its long-standing commitment to its students and to the world of music, Curtis has launched a five-year $35 million capital campaign named *Sound for the Century*.

The campaign seeks to add $22 million to its endowment, $8 million to annual support, and $5 million for the physical plant and musical instruments. For this ambitious effort to succeed, Curtis is turning to its many loyal friends, alumni and the broader music community — who fully realize what is at stake here — who realize what Curtis means to the world.

If you would like to help Curtis remain Curtis and would like to join us in the *Sound for the Century* Campaign, please contact the Curtis Development office at 215-893-5279.

We are honored to support

THE CURTIS INSTITUTE OF MUSIC



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Twelfth Night
Act 1, Scene 1, Line 1
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The Curtis Institute of Music

RECITAL SERIES
1999/2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fortieth Student Recital

Wednesday, February 23, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jessica Thompson, viola
with Robert Koenig, piano

Sonata for Viola and Piano — George Rochberg (b. 1918)
- Allegro moderato
- Adagio lamentoso
- Fantasia: Epilogue

Romance for Viola and Piano — Ralph Vaughan-Williams (1872-1958)

Sonata for Viola and Piano — Jennifer Higdon (b. 1962)
- Calmly
- Declamatory

INTERMISSION

Cadenza for Viola

Krzysztof Penderecki
(b. 1933)

Sonata in G major for Viola and Piano

Arnold Bax
(1883-1953)

Molto moderato
Allegro energico ma non troppo presto
Molto lento

❧

Jessica Thompson, student of Karen Tuttle

Robert Koenig, Staff Pianist

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Fri., February 25
Curtis Hall, 8:00 p.m.

Bach	*Partita in D minor, BWV 1004* Jinyeong Jessica Lee, violin
Bach	*Prelude & Fugue in F minor, BWV 534* Andrew Senn, organ
Beethoven	*Quartet in B-flat major, Op. 18, No. 6* Helena Baillie, violin Donnie Deacon, violin Cathy Basrak, viola Kaori Yamagami, cello
Glazunov	*Concerto in A minor, Op. 82* Pavel Ilyashov, violin Hugh Sung, piano
Paganini	*Sonata in C minor* Teng Li, viola Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-first Student Recital

Friday, February 25, 2000
Curtis Hall, 8 p.m.

❧

Prelude & Fugue in F minor, BWV 534 — Johann Sebastian Bach (1685-1750)

Andrew Senn, *organ*

Sonata in C minor for Viola and Orchestra — Niccolò Paganini (1782-1840)

Teng Li, *viola*
Jungeun Kim, *piano*

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

Pavel Ilyashov, *violin*
Hugh Sung, *piano*

Intermission

Partita No. 2 in D minor, BWV 1004 Bach

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Jinyeong Jessica Lee, *violin*

String Quartet in B-flat major, Op. 18, No. 6 Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio, ma non troppo
Scherzo: Allegro
La Malincolia: Adagio — Allegretto quasi Allegro

Helena Baillie, *violin*
Donnie Deacon, *violin*
Cathy Basrak, *viola*
Kaori Yamagami, *violoncello*

❧

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The Beethoven Quartet was prepared by Steven Tenenbom.

Helena Baillie, student of Arnold Steinhardt & Ida Kavafian

Cathy Basrak, student of Michael Tree & Joseph de Paquale

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Jinyeong Jessica Lee, student of Ida Kavafian

Teng Li, student of Michael Tree & Karen Tuttle

Andrew Senn, student of John Weaver

Kaori Yamagami, student of Orlando Cole

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-second Student Recital

Monday, February 28, 2000
Curtis Hall, 8 p.m.

❧

***Schwanengesang*, D.957** — Franz Schubert (1797-1828)

"Liebesbotschaft"
"Ständchen"
"Kriegers Ahnung"
"Aufenthalt"
"In der Ferne"
"Das Fischermädchen"
"Am Meer"
"Die Stadt"
"Der Doppelgänger"
"Ihr Bild"
"Der Atlas"
"Die Taubenpost"

Robert Pomakov, *bass*
David Moody, *piano*

INTERMISSION

Piano Concerto in A minor, Op. 54 — Robert Schumann (1810-1856)

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

Jie Chen, *piano*
Hugh Sung, *piano*

Songs and Dances of Death — Modest Mussorgsky (1839-1881)

"Lullaby"
"Serenade"
"Trepak"
"The Field-Marshal"

Robert Pomakov, *bass*
David Moody, *piano*

❧

Jie Chen, student of Seymour Lipkin

Robert Pomakov, student of Mikael Eliasen

David Moody, Opera and Voice Coach

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Photographic and recording equipment may not be used in Curtis Hall.

The Curtis Institute of Music
Opera Theatre
presents

La Tragédie de Carmen

Music by Georges Bizet
Adaptation by Peter Brook,
Marius Constant and
Jean-Claude Carrière



February 29, March 1, 2 and 3

The Curtis Opera Studio

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

La Tragédie de Carmen

Music by Georges Bizet
Adaptation by Peter Brook, Marius Constant and Jean-Claude Carrière



ADAM GLASER, conductor
ANGELINA RÉAUX, stage director
ANDREW CAVANAUGH HOLLAND, scenic designer
ANGELINA RÉAUX, costume designer
GEORGE MCMAHON, lighting designer



Tuesday, February 29, 2000
Wednesday, March 1, 2000
Thursday, March 2, 2000
Friday, March 3, 2000

The Curtis Opera Studio
8:00 p.m.



This production is sponsored in part by the Helen F. Whitaker Fund.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

La Tragédie de Carmen

CAST

	February 29 and March 2	*March 1 and 3*
Carmen	Karin Caspi	Lauren Curnow
Micaela	Yalí-Marie Williams	Eve Gigliotti
Don José	Charles Kim	Joseph Guyton
Escamillo	Quirijn de Lang	D. Renard Young
Zuniga	Brian Kontes	Brian Kontes
Lillas Pastia/Luis	Matthew Rose	Matthew Rose
Garcia	Glenn Alamilla	Glenn Alamilla

Performed without Intermission
Total Running Time: 1 hour, 25 minutes



BIOGRAPHIES

Adam Glaser, *conductor*

Adam Glaser is a conducting student of Otto-Werner Mueller at The Curtis Institute of Music, where he holds the Jeanette S. Epstein Memorial Fellowship. Currently in his first season as conductor of the Juilliard Pre-College Symphony, Mr. Glaser has previously appeared as guest conductor with the Illinois Symphony Orchestra and the Ridotto Chamber Orchestra. In 1999, he was awarded the prestigious American-Austrian Foundation Fellowship for Young Conductors, which sponsored his residence at the Internationales Orchesterinstitut Attergau and the Salzburg Festival. A composer himself, Mr. Glaser's works have been performed by the Philadelphia Orchestra, Utah Symphony, Naples Philharmonic, New Mexico Symphony, Long Island Philharmonic and Rhode Island Philharmonic, among

others. He earned his master's degree in conducting at the University of Michigan, where he studied with Kenneth Kiesler. Mr. Glaser makes his Curtis Opera Theatre debut with this production.

Angelina Réaux, *stage director, costume designer*

Trained both as an actress and a classical singer, Angelina Réaux has performed onstage in opera, concert, recital and cabaret, and behind the scenes as a director and stage/costume designer. Known for her interpretations of the music of Kurt Weill, she created and directed her own one-woman Weill show, *Stranger Here Myself*, for the New York Shakespeare Festival, and has performed his *Die Sieben Todsünden* with such orchestras as the New York Philharmonic, Philadelphia Orchestra, Orchestre de Montréal and Orchestre de Lyon. Ms. Réaux's discography includes releases on the Deutsche Grammaphon, Decca/London, Teldec and Koch Classics labels. She also collaborated with Curtis alumnus Leonard Bernstein on his recordings of *West Side Story*, *A Quiet Place* and sang Mimi on the Grammy-nominated *La Bohème* conducted by Mr. Bernstein. Most recently she conceived, directed and participated in the premiere of *There is a Garden: A Bernstein Celebration* with the Chicago Opera Theatre. This season includes engagements with the St. Louis Symphony, New World Symphony, Milwaukee Symphony, the Cabrillo and East Hampton festivals, as well as her recital debut at Berlin Konzerthaus.

Andrew Cavanaugh Holland, *scenic designer*

Mr. Holland's recent New York credits include the premiere of the musical *Bouncing Back* at the Triangle Theater and Strindberg's *The Creditors*. His summer work includes *Nixon's Nixon* at the Miniature Theater in Chester, Massachusetts. While studying at the Yale School of Drama, Mr. Holland designed productions of *Titus Andronicus*, *Much Ado About Nothing*, *King Lear*, *The Birds* and the world premiere of *Petersburg* at the Yale Repertory Theater. His film credits include production/set design for the short films *La Sera Della Prima* and *Snow*. Mr. Holland holds a B.A. in English from Indiana University, a certificate in drawing and scenography from the I. Repin Institute in St. Petersburg, Russia, and an M.F.A. in design from the Yale School of Drama.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or

lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Oklahoma* at St. Joseph's University, where he is technical director of the Bluett Theatre. *La Tragédie de Carmen* marks Mr. McMahon's 34th production for The Curtis Institute of Music.

The Orchestra

Violins
Karina Canellakis
Zachary DePue

Viola
Teng Li

Cello
Priscilla Lee

Double Bass
Ranaan Meyer

Flute
Elissa Pohorily

Oboe
Liang Wang

Clarinet
Agnes Marchione

Bassoon
Xin He

Horn
Adam Krauthamer

Trumpet
Derek Lance

Trombone
Ryan Johnstone

Percussion
Luke Giannini
Raúl Vergara

Harp
Katherine Mathews

Piano
Donald St. Pierre

Administrator
Richard Zuch

Operations Manager
Paul Jacob Bryan

La Tragédie de Carmen

Director's Notes

When Mikael Eliasen asked me to direct *La Tragédie de Carmen*, Peter Brook's abbreviated adaptation of Bizet's opera *Carmen*, my primary concern was to create a setting of time and place — an environment that would evoke the passion and grandeur of Bizet's original grand opera — a time and place in which the characters would still remain true to themselves, uphold their class distinctions, occupations and relationships, and at the same time make the story more immediate and tangible for the audience.

I immediately thought of the passion of the Spanish Civil War. This was a war in which all classes of society were unified in belief of *la causa* — freedom from tyranny; in which smuggling on the black market was a romantic endeavor, and in which women fought alongside the men. This was a war in which a vagrant gypsy girl might rendezvous with a famous bullfighter and fall in love with a fellow Spaniard who happened to be fighting on the wrong side.

In mid-July 1936, a civil war was unleashed in Spain, which lasted until April 1, 1939. I have set this production of *La Tragédie de Carmen* in fall 1938 once the war was fully escalated, and Hitler's bombs had already devastated Guernica. The Spanish Nationalist Army consisted of Spaniards tied to imperialism and intolerance, while the Republican Camp fought to preserve Spain from the tyranny of the monarchy, Catholic hierarchy and fascism. The Spanish people faced the alternatives of either submission or resistance. The Republicans chose to resist and fought magnificently.

Although the characters in *La Tragédie de Carmen* you will see tonight physically more closely evoke the characters in Hemingway's *For Whom the Bell Tolls* than the stereotypical arrogant matador, weak soldier, country girl and dark-headed temptress with gold hoops in her ears and rose in her teeth, their wants and needs are the same. Don Jose, Escamillo and Micaela's quest for love remain the same and certainly Carmen's desire for freedom is unquestionable. Faced with the alternatives of submission or resistance, the gypsy girl Carmen always chooses resistance, for the loss of her freedom would certainly spell death.

— Angelina Réaux

over

Synopsis

Prologue: Zuniga, captain of the Spanish Nationalist Army and two young Nationalist corporals, Don Jose and Luis, join their company.

Overture: Escamillo, Garcia and Carmen rendezvous with members of the Republican Resistance in the plaza.

Scene 1: Carmen is captured by Don Jose. Escamillo escapes. Micaela, a girl from Don Jose's hometown brings him gifts and a message from his mother. Intoxicated with Carmen, Don Jose does little to break up an encounter between the two women.

Scene 2: Zuniga enters and orders Don Jose to take Carmen to jail as he escorts Micaela to safety. Stopping to rest, Carmen seduces Don Jose and he allows her to escape.

Scene 3: Lillas Pastia opens his tavern for yet another day. As he and Carmen divide up her latest take from the black market Zuniga enters looking for the now AWOL Don Jose. Distracted by Carmen and booze, he retreats to the back room as Don Jose enters to meet Carmen. He fights with Zuniga, who is killed. Escamillo enters and Carmen's response to him causes Don Jose to provoke Escamillo. Carmen is torn between the two men, but comforts Don Jose as he expresses his great love for her.

Scene 4: Don Jose and Carmen set up camp. Their brief moment of peace is broken by Garcia. Don Jose, threatened once again by any man with whom Carmen is associated, kills Garcia. Carmen reads her cards, which spell death. Micaela enters seeking Don Jose, but soon flees the scene asking God for protection.

Scene 5: Escamillo and Carmen prepare for their fate: Escamillo to the bullring, Carmen to meet Don Jose. Once again Carmen rejects Don Jose. Escamillo, Don Jose and Carmen face the inevitable death that comes to each of them.

Production Staff

Musical Preparation	Donald St. Pierre
	Susan Nowicki
French Diction Coaches	Marie-France Lefebvre
	Therese Casadesus Rawson
Rehearsal Pianist	Eunae Koh
Production Stage Manager	Ralph Batman
Assistant Stage Managers/Properties	Amanda Gosier
	Joslin Romphf
Wardrobe Supervisor	Jennielynn Streed
Hair & Make-up	Rande Mandelblatt
Fight Master	Charles Conwell
Choreographer	Myra Bazell

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Concert Etude No. 2: *La Leggierezza* — Franz Liszt (1811-1886)

Tarantella — Liszt

Han-Chien Lee, *piano*

Sonata No. 9 in A major, Op. 47, *Kreutzer* — Ludwig van Beethoven (1770-1827)

Adagio sostenuto — Presto
Andante con Variazioni
Finale: Presto

Jennifer Koh, *violin*
Andrius Žlabys, *piano*

INTERMISSION

Partita No. 3 in A minor, BWV 827 — Johann Sebastian Bach (1685-1750)

Fantasia
Allemande
Courante
Sarabande
Burlesca
Scherzo
Gigue

Christina Anum-Dorhuso, *piano*

Sonata No. 2 in B-flat minor, Op. 35 — Frédéric Chopin (1810-1849)

Grave — Doppio movimento
Scherzo
Marche funèbre
Presto

You-You Zhang, *piano*

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Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)

Andante—Allegro vivace
Adagio—Allegro vivace

Soo Ryoung Bae, *cello*
Li Jian, *piano*

Trauermusik — Paul Hindemith (1895-1963)

Langsam
Ruhig bewegt
Lebhaft
Choral *Für deinen Thron tret ich hiermit*: Sehr langsam

Bagatelle, Op. 13, No. 9, *The Bee* — Franz Schubert (1808-1878)
arranged by Alan Arnold

Jennifer Stumm, *viola*
Hugh Sung, *piano*

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(1811-1886)

Sean Kennard, *piano*
Hugh Sung, *piano*

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Faculty Recital

John Shirley-Quirk, *bass-baritone, guest artist*
Leon Fleisher, *piano*

Sunday, March 5, 2000
Curtis Hall, 8 p.m.

❧

Four Serious Songs, Op. 121 — Johannes Brahms (1833-1897)
- "Denn es gehet dem Menschen"
- "Ich wandte mich"
- "O Tod, o Tod, wie bitter"
- "Wenn ich mit Menschen"

Waltzes for Piano, Op. 39 — Brahms
- No. 1 in B major
- No. 2 in E major
- No. 3 in G-sharp minor
- No. 4 in E minor
- No. 5 in E major
- No. 6 in C-sharp major
- No. 7 in C-sharp minor
- No. 8 in B-flat major
- No. 9 in D minor
- No. 10 in G major
- No. 11 in B minor
- No. 12 in E major
- No. 13 in C major
- No. 14 in A minor
- No. 15 in A major
- No. 16 in D minor

Intermission

Dichterliebe, Op. 48 — Robert Schumann (1810-1856)

"Im wunderschönen Monat Mai"
"Aus meinen Tränen spriessen"
"Die Rose, die Lilie, die Taube"
"Wenn ich in deine Augen she' "
"Ich will meine Seele tauchen"
"Im Rhein, im heiligen Strome"
"Ich grolle nicht, und wenn das Herz"
"Und wüssten's die Blumen"
"Das ist ein Flöten und Geigen"
"Hör' ich das Liedchen klingen"
"Ein Jüngling liebt ein Mädchen"
"Am leuchtenden Sommermorgen"
"Ich hab' im Traum geweinet"
"Allnächtlich im Traume she' ich dich"
"Aus alten Märchen winkt es"
"Die alten, bösen Lieder"

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Leon Fleisher, *piano*
Born in San Francisco, Mr. Fleisher began playing the piano at the age of four and was accepted as a pupil of Artur Schnabel at nine. At 16 he made his debut at Carnegie Hall with Pierre Monteux and the New York Philharmonic. In 1952 he became the first American to win a major European competition, the Queen Elisabeth of Belgium International Competition. Since 1959 Mr. Fleisher has held the Andrew W. Mellon Chair at the Peabody Institute of the Johns Hopkins University, and for five years he was associate conductor of the Baltimore Symphony. He performs and conducts with many national and international orchestras, and was the artistic director of the Tanglewood Music Center from 1986-97. Mr. Fleisher joined The Curtis Institute of Music faculty in 1986.

John Shirley-Quirk, *bass-baritone, guest artist*
A leading British bass-baritone known for masterful performances in orchestral and recital appearances, Mr. Shirley-Quirk was trained at Liverpool University. He has performed with major orchestras worldwide, especially in Europe and the United States, and appeared in operas at such venues as Covent Garden, La Scala and the Metropolitan Opera. In addition he has appeared in many major television productions and premiered roles in all of Benjamin Britten's last five operas, in Tippett's *The Ice-Break* and others. Mr. Shirley-Quirk also has over 100 recordings on major international labels, many of which have achieved awards.


Ira Thander '36©

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Dedication of

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Wednesday, March 8, 2000
2:00 PM

Program

Welcome and Introduction
Robert Fitzpatrick, Dean

Dedication
R. Anderson Pew
Sound for the Century Campaign, Chair

Remarks
Dr. Milton L. Rock
Chairman of the Board

Thank you
Gary Graffman, President/Director

Performance
Jason DePue
Fifth year violin student
The Curtis Institute of Music

Tea is being served in the Atrium following the ceremony

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From an original pen and ink drawing by Ira Shander.

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1726 Locust Street
Philadelphia, PA 19103

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-fifth Student Recital

Monday, March 13, 2000
Curtis Hall, 8 p.m.

❧

Sonata in A minor, Op. 27, No. 2 — Eugène Ysaÿe (1858-1931)

Obsession: Prelude, Poco vivace
Maliconia: Poco lento
Danse des Ombres: Sarabande, Lento
Les Furies: Allegro Furioso

Anita Mishoukova, *violin*

Violin Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Margaret Kwon, *violin*
Robert Koenig, *piano*

INTERMISSION

Sonata No. 9 in A major, Op. 47, *Kreutzer* Ludwig van Beethoven
(1770-1827)

Adagio sostenuto — Presto
Andante con Variazioni
Finale: Presto

Jason DePue, *violin*
Lang Lang, *piano*

❧

Jason DePue, student of Yumi Ninomiya Scott

Margaret Kwon, student of Aaron Rosand

Lang Lang, student of Gary Graffman

Anita Mishoukova, student of Victor Danchenko

Robert Koenig, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-sixth Student Recital

Tuesday, March 14, 2000
Curtis Hall, 5:30 p.m.

❧

Suite No. 1 in G major, BWV 1007, for Violoncello — Johann Sebastian Bach (1685-1750)

Prélude
Courante
Menuett
Gigue

Raúl Vergara, *marimba*

Concert Etude No. 2: *La Leggierezza* — Franz Liszt (1811-1886)

Tarantella — Liszt

Han-Chien Lee, *piano*

Concerto No. 1 in E-flat major, Op. 107 — Dmitri Shostakovich (1906-1975)

Allegretto
Moderato —
Allegro con moto

Daniel Lee, *cello*
Hugh Sung, *piano*

Quartet in A minor, Op. 13 — Felix Mendelssohn (1809-1847)

Adagio — Allegro vivace
Presto

Jason DePue, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

❧

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❧

Jason DePue, student of Yumi Ninomiya Scott

Zachary DePue, student of Jaime Laredo and Ida Kavafian

Daniel Lee, student of Orlando Cole and Peter Wiley

Han-Chien Lee, student of Eleanor Sokoloff

Priscilla Lee, student of David Soyer

Jessica Thompson, student of Karen Tuttle

Raúl Vergara, student of Michael Bookspan and Don Liuzzi

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-seventh Student Recital

Tuesday, March 14, 2000
Curtis Hall, 8 p.m.

❧

Sonata for Horn and Piano (1939) — Paul Hindemith (1895-1963)
- Mäßig bewegt
- Ruhig bewegt
- Lebhaft

Anneka Zuehlke, *horn*
Hugh Sung, *piano*

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro assai
- Tempo di Minuetto, ma molto moderato e grazioso
- Allegro vivace

Reina Inui, *violin*
Meng-Chieh Liu, *piano*

INTERMISSION

Andante and Hungarian Rondo, Op. 35 — Carl Maria von Weber (1786-1826)

Adrian Morejon, *bassoon*
Hugh Sung, *piano*

***Summer Music*, Op. 31** — Samuel Barber (1910-1981)

Quinteto em forma de chôros — Heitor Villa-Lobos (1887-1959)

Benjamin Shwartz, *flute*
Geoffrey Deemer, *oboe*
Victoria Luperi, *clarinet*
Michal Emanovsky, *horn*
Adrian Morejon, *bassoon*

❧

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The Barber and the Villa-Lobos were prepared by Anthony Gigliotti

Geoffrey Deemer, student of Richard Woodhams

Michal Emanovsky, student of Myron Bloom

Reina Inui, student of Yumi Ninomiya Scott

Victoria Luperi, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Benjamin Shwartz, student of Julius Baker and Jeffrey Khaner

Anneka Zuehlke, student of Myron Bloom

Meng-Chieh Liu, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-eighth Student Recital

Wednesday, March 15, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Che-Hung Chen, viola
with Meng-Chieh Liu, piano

Sonata No. 1, Op. 240 — Darius Milhaud (1892-1974)
- Entrée
- Française
- Air
- Final

Sonata in G major for Viola and Piano — Arnold Bax (1883-1953)
- Molto moderato
- Allegro energico ma non troppo presto
- Molto lento

INTERMISSION

Theme and Variations for Viola and Orchestra — Alan Shulman (b. 1915)

Sonata, Op. 11, No. 4 — Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

❧

Che-Hung Chen, student of Joseph de Pasquale

Meng-Chieh Liu, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-ninth Student Recital

Friday, March 17, 2000
Curtis Hall, 8 p.m.

❧

Sonata for Horn and Piano — Bernhard Heiden (b. 1910)
- Moderato
- Tempo di Minuetto
- Rondo
- Allegretto

Adam Krauthamer, *horn*
Sean Kennard, *piano*

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Adagio
- Allegro giocoso, ma non troppo vivace

Esther Hoppe, *violin*
Hugh Sung, *piano*

❧

Esther Hoppe, student of Ida Kavafian

Sean Kennard, student of Eleanor Sokoloff

Adam Krauthamer, student of Myron Bloom

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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The Curtis Institute of Music

Alumni Recital Series

Elissa Lee Koljonen, violin
Robert Koenig, piano

Sunday, March 19, 2000
3:00 p.m.
Curtis Hall



1999/2000 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Elissa Lee Koljonen, violin
Robert Koenig, piano

Sunday, March 19, 2000
3:00 p.m.

Tommaso Vitali (1663-1745) — Chaconne in G minor
Arranged by Leopold Auer

Sergei Prokofiev (1891-1953) — Sonata in D major, Op. 94
Moderato
Allegretto scherzando
Andante
Allegro con brio

Intermission

Johann Sebastian Bach (1685-1750) — *Chaconne*, from Partita No. 2 in D minor, BWV 1004

Richard Wagner (1813-1883) — Albumblatt: Romanza
Arranged by August Wilhelmj

Frédéric Chopin (1810-1849) — Nocturne in C-sharp minor, Op. Post.
Arranged by Nathan Milstein

Maurice Ravel (1875-1937) — *Tzigane*, Rhapsodie de Concert

Biographies

Elissa Lee Koljonen, *violin*

A 1994 Curtis alumna, Elissa Lee Koljonen garnered international attention when she won the first Henryk Szeryng Foundation Award, having received the silver medal in the Carl Flesch Violin Competition just two years earlier. Ms. Koljonen has appeared as soloist with major orchestras throughout the world, including the Philadelphia Orchestra, Pittsburgh Symphony, Boston Pops, Baltimore Symphony, Minnesota Orchestra, Oregon Symphony, Royal Philharmonic, Helsinki Philharmonic and Seoul Philharmonic. She has collaborated with such conductors as Neeme Järvi, James DePreist, Eiji Oue, Richard Hickox and Matthias Bamert, among numerous others. In 1997 she performed in a gala concert with the Orchestre Symphonique de Monte-Carlo as part of celebrations marking the 700th anniversary of the Grimaldi dynasty. As a recitalist and chamber musician, Ms. Koljonen frequently performs in Philadelphia, New York, Washington D.C., London, Amsterdam and Seoul. She recently made her debut at London's Queen Elizabeth Hall with the London Mozart Players. She records exclusively for Dorian Records and has recently been featured on NPR's *Performance Today*. While at Curtis, Ms. Koljonen studied with violinist Aaron Rosand.

Robert Koenig, *piano*

Robert Koenig received bachelor and master degrees in accompanying from Curtis in 1990 and 1991 respectively, studying piano with Vladimir Sokoloff and chamber music with Felix Galimir and Karen Tuttle. Mr. Koenig performs regularly in many of the major music centers throughout North and South America, Europe and Asia, as well as at such festivals as Aspen, Ravinia, Banff, the Campos do Jordão Festival in Brazil, the Seattle Chamber Music Festival and the Mostly Mozart Festival in New York. As a collaborator, he has performed with many renowned artists, including Aaron Rosand, Elmar Oliveira, Sarah Chang and Pamela Frank. Mr. Koenig is frequently heard on radio and television, including the CBC Network, WQXR radio in New York, the BBC, National Public Radio and ABC's *Good Morning America*. His discography includes several recordings with Ms. Koljonen on Dorian Records, as well as a recent release on the Biddulph label with Elmar Oliveira. Mr. Koenig has served as a staff pianist at The Curtis Institute of Music since 1999.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Jason DePue, *Student Representative*
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, new equipment for the library listening room and student living expenses.

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Anonymous

(List complete as of March 3)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fiftieth Student Recital

Monday, March 20, 2000
Curtis Hall, 8 p.m.

❧

Curtis Composers
with The Symphony Orchestra of The Curtis Institute of Music

Overture — Eli Marshall (b. 1977)

Sarah Hatsuko Hicks, *conductor*

Hoffmanniana — Yevgeniy Sharlat (b. 1977)

Joseph Busso, *conductor*

Apocalypse — Chia-Yu Hsu (b. 1975)

Sarah Hatsuko Hicks, *conductor*

INTERMISSION

Slapdance — John Hedges (b. 1974)

John Hedges, *conductor*

Aria — William Rowson (b. 1977)

William Rowson, *conductor*

Ares — David Ludwig (b. 1972)

Sara Hatsuko Hicks, *conductor*

❧

Joseph Busso, student of Otto-Werner Mueller
John Hedges, student of Richard Danielpour
Chia-Yu Hsu, student of David Loeb
David Ludwig, student of Richard Danielpour
Eli Marshall, student of Ned Rorem
William Rowson, student of Ned Rorem
Yevgeniy Sharlat, student of Richard Danielpour

Sarah Hatsuko Hicks, Conducting '99

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-first Student Recital

Tuesday, March 21, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Ieva Jokubaviciute, piano

***Italienisches Konzert*, BWV 971** — Johann Sebastian Bach (1685-1750)
- [Allegro moderato]
- Andante
- Presto

Sechs kleine Klavierstücke, Op. 19 — Arnold Schönberg (1874-1951)
- Leicht, zart —
- Langsam —
- Sehr langsame —
- Rasch, aber leicht —
- Etwas rasch —
- Sehr langsam

Sonata No. 31 in A-flat major, Op. 110 — Ludwig van Beethoven (1770-1827)

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo—Arioso dolente—
Fuga—Allegro ma non troppo—
L'istesso tempo di arioso—L'inversione della fuga

INTERMISSION

Etudes, from Book II — Claude Debussy (1862-1918)

No. 8: Pour les agréments
No. 7: Pour les degrés chromatiques
No. 10: Pour les sonorités opposées
No. 11: Pour les arpèges composés

Sonata No. 2 in B-flat minor, Op. 35 — Frédéric Chopin (1810-1849)

Grave — Doppio movimento
Scherzo
Marche funèbre
Presto

❧

Ieva Jokubaviciute, student of Seymour Lipkin

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-second Student Recital

Wednesday, March 22, 2000
Curtis Hall, 8 p.m.

❧

"Svegliatevi nel core" from *Giulio Cesare* — George Frideric Handel (1685-1759)

"Lascia ch'io pianga" from *Rinaldo* — Handel

Jeffrey Kim, *countertenor*
Danielle Orlando, *piano*

Ch'io mi scordi di te, K. 505 — Wolfgang Amadeus Mozart (1756-1791)

Karin Caspi, *mezzo-soprano*
Mikael Eliasen, *piano*

"As Fair as Day in Blaze of Noon," Op. 14, No. 9
"When Yesterday We Met," Op. 26, No. 13
"How Fair this Spot," Op. 21, No. 7
"In the Silent Night," Op. 4, No. 3 — Sergei Rachmaninoff (1873-1943)

D. Renard Young, *baritone*
Mikael Eliasen, *piano*

"Twilight," Op. 21, No. 3 — Rachmaninoff
"The Dream," Op. 8, No. 5
"Melody," Op. 21, No. 9
"Oh, Never Sing to Me Again," Op. 4, No. 4

Rachael Garcia, *soprano*
Mikael Eliasen, *piano*

"Air d'Lia" from *L'Enfant Prodigue* — Claude Debussy (1862-1918)

Karen Slack, *soprano*
Danielle Orlando, *piano*

"Ah, lève-toi soleil" from *Roméo et Juliette* — Charles Gounod (1818-1893)

Charles Kim, *tenor*
Danielle Orlando, *piano*

***L'Amico Fritz*, selections** — Pietro Mascagni (1863-1945)
"Son pochi fiori"
"O amore, o bella luce del core"
"Han della porpora vivo il colore"

Lina Tetruashvili, *soprano*
Joseph Guyton, *tenor*
Danielle Orlando, *piano*

INTERMISSION

"open your heart" — Donald St. Pierre (b. 1951)
"love is a place"
"in time of daffodils"
"sentinel robins two"
"i carry your heart with me"
"the sky was candy luminous"
"mr youse needn't be so spry"
"as we lie side by side"

Jacquelyn Familant, *soprano*
Donald St. Pierre, *piano*

Untitled ("I will be earth") St. Pierre
"The Key to Everything"
"Moreover, the Moon"
"O Hell"

Margarita Y. Gomez, *soprano*
Donald St. Pierre, *piano*

"Stopping by Woods on a Snowy Evening" St. Pierre
A Variation on "To Say to Go to Sleep"
"Memory Unsettled"
"The Reassurance"
"Blackie, the Electric Rembrandt"
"The Bed"
"Seesaw"
"The Road Map"

Quirijn de Lang, *baritone*
Donald St. Pierre, *piano*

❧

All of tonight's singers are students of the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
Danielle Orlando, Principal Opera Coach
Donald St. Pierre, Opera & Voice Coach

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-third Student Recital

Friday, March 24, 2000
Curtis Hall, 8 p.m.

❧

Intermezzo and Tarantella, Op. 9 — Reinhold Glière (1875-1956)

Jeffrey Beecher, *double bass*
Benjamin Hochman, *piano*

Twenty-four Preludes, Op. 11 — Alexander Scriabin (1872-1915)

Vivace
Allegretto
Vivo
Lento
Andante cantabile
Allegro
Allegro assai
Allegro agitato
Andantino
Andante
Allegro assai
Andante
Lento
Presto
Lento
Misterioso
Allegretto
Allegro agitato
Affettuoso
Appassionato
Andante
Lento
Vivo
Presto

Ang Li, *piano*

INTERMISSION

Sequenza I — Luciano Berio (b. 1925)

Benjamin Shwartz, *flute*

***Mephisto Waltz* No. 1** — Franz Liszt (1811-1886)

Chu-Fang Huang, *piano*

String Quartet No. 3 in D major, Op. 18, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro
Andante con moto
Allegro
Presto

Jason DePue, *violin*
Esther Hoppe, *violin*
Melissa Reardon, *viola*
Efe Baltacigil, *cello*



Efe Baltacigil, student of Peter Wiley

Jeffrey Beecher, student of Harold Robinson

Jason DePue, student of Yumi Ninomiya Scott

Benjamin Hochman, student of Claude Frank

Esther Hoppe, student of Ida Kavafian

Chu-Fang Huang, student of Claude Frank

Ang Li, student of Eleanor Sokoloff

Melissa Reardon, student of Michael Tree & Joseph de Pasquale

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-fourth Student Recital

Monday, March 27, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Sonia Chan, piano

Sonata in G major, Op. 78, D. 894 — Franz Schubert (1797-1828)

Molto moderato
Andante
Menuetto: Allegro moderato
Allegretto

INTERMISSION

Miroirs — Maurice Ravel (1875-1937)

Noctuelles
Oiseaux tristes
Une barque sur l'océan
Alborada del gracioso
La vallée des cloches

Polonaise-fantaisie in A-flat major, Op. 61 — Frédéric Chopin (1810-1849)

❧

Sonia Chan, student of Leon Fleisher

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-fifth Student Recital

Tuesday, March 28, 2000
Curtis Hall, 8 p.m.

❧

Concerto for Double Bass and Orchestra, Op. 3 — Serge Koussevitzky (1874-1951)
Allegro
Andante
Allegro

Joseph H. Conyers, *double bass*
Jungeun Kim, *piano*

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833-1897)
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Joel W. Noyes, *cello*
Benjamin Hochman, *piano*

INTERMISSION

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Jie Chen, *piano*

Sonata No. 1 in E minor, Op. 38 — Brahms

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Efe Baltacigil, *cello*
Andrius Zlabys, *piano*

❧

Efe Baltacigil, student of Peter Wiley
Jie Chen, student of Seymour Lipkin
Joseph H. Conyers, student of Harold Robinson
Benjamin Hochman, student of Claude Frank
Joel W. Noyes, student of David Soyer
Andrius Zlabys, student of Seymour Lipkin

Jungeun Kim, Staff Pianist

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-sixth Student Recital

Wednesday, March 29, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Na-Young Baek, cello
with Li Jian, piano

Toccata — Girolamo Frescobaldi (1583-1643)
arranged by Gaspar Cassadó

Sonata No. 6 in A major, G. 4 — Luigi Boccherini (1743-1805)
Adagio
Allegro—Affettuoso

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

INTERMISSION

Sonata in G minor, Op. 19 — Sergei Rachmaninoff (1873-1943)

Lento—Allegro moderato
Allegro scherzando
Andante
Allegro mosso

❧

Na-Young Baek, student of Orlando Cole

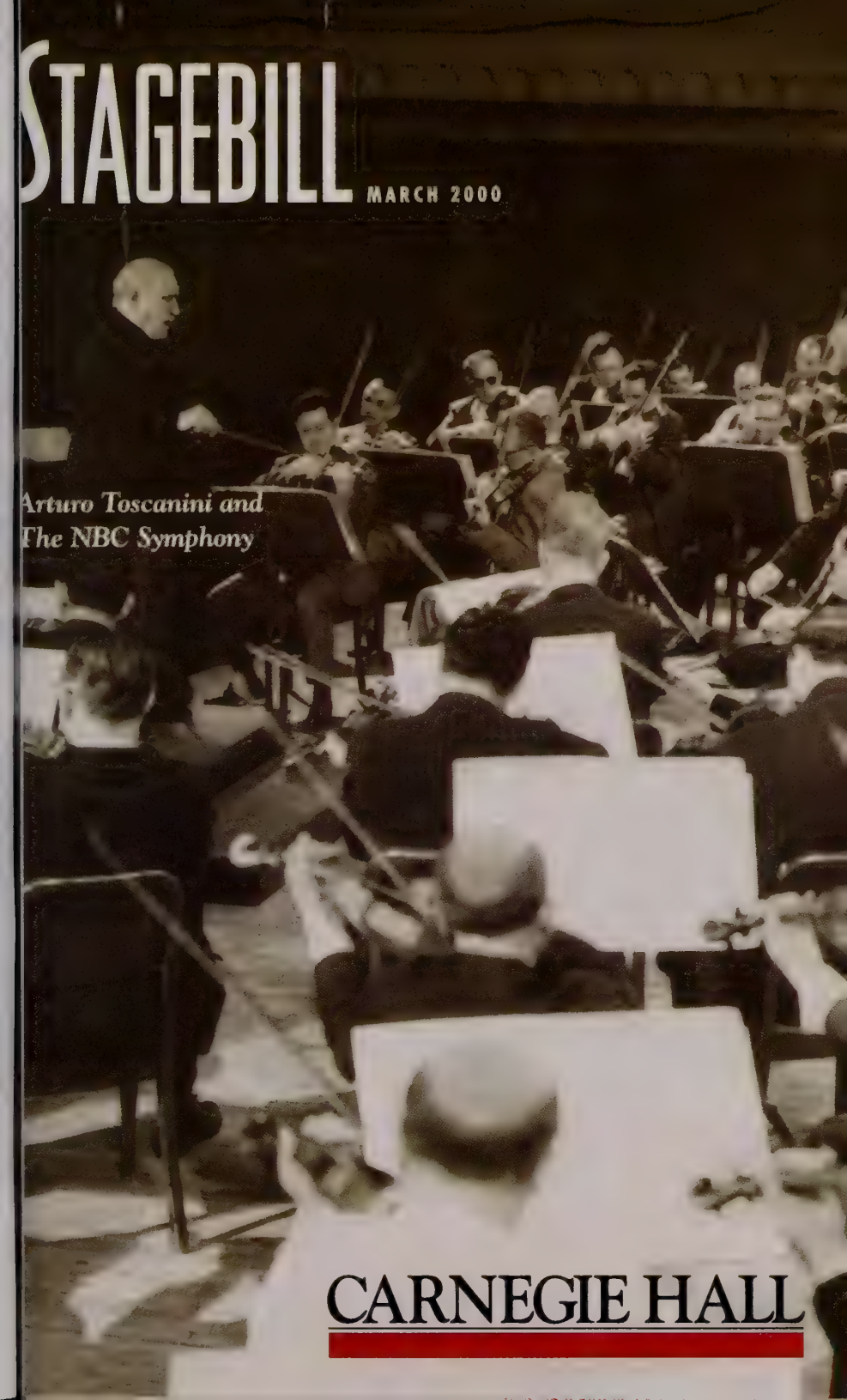
Li Jian, Staff Pianist

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MARCH 2000



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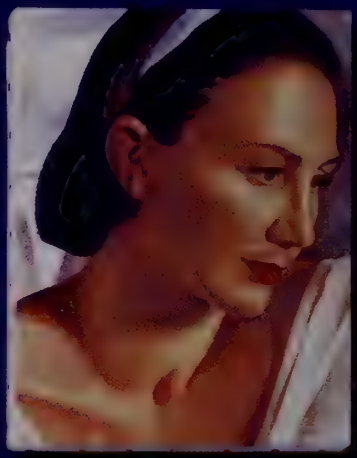
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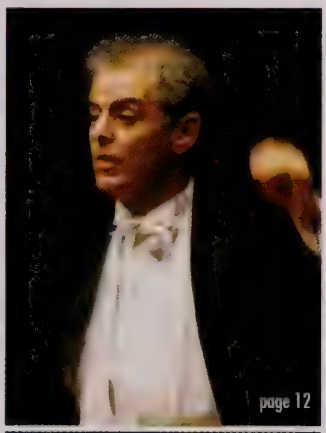
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Daniel Barenboim plays the roles of conductor, soloist, educator, and raconteur in his *Perspectives* series at Carnegie Hall. ***Matthew Gurewitsch*** talks to the multifaceted musician.

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Pierre Boulez conducts the London Symphony Orchestra in four upcoming concerts, each of which includes a United States premiere. ***Robert Hilferty*** looks ahead.

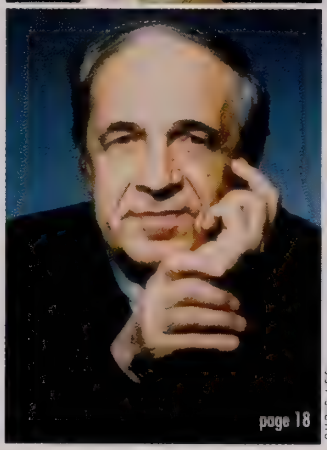
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STEVE J. SHERMAN



CHRIS LEE



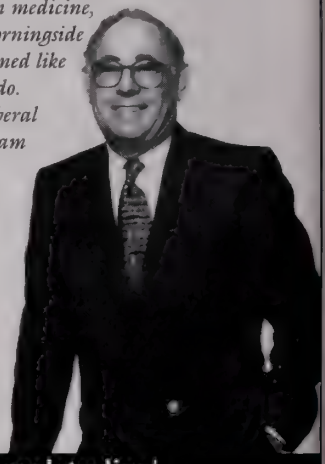
ON THE COVER: Arturo Toscanini was born this month on March 25, 1867. Shown here conducting the NBC Symphony in rehearsal circa 1945, Toscanini conducted a total of 367 performances at Carnegie Hall. He made his Carnegie Hall debut in 1921 leading the orchestra of La Scala, conducted the New York Philharmonic at the Hall as music director from 1926–36, and led the NBC Symphony from 1938 until he gave his last public performance with the ensemble at Carnegie Hall in 1954. Photo courtesy Carnegie Hall Archives.

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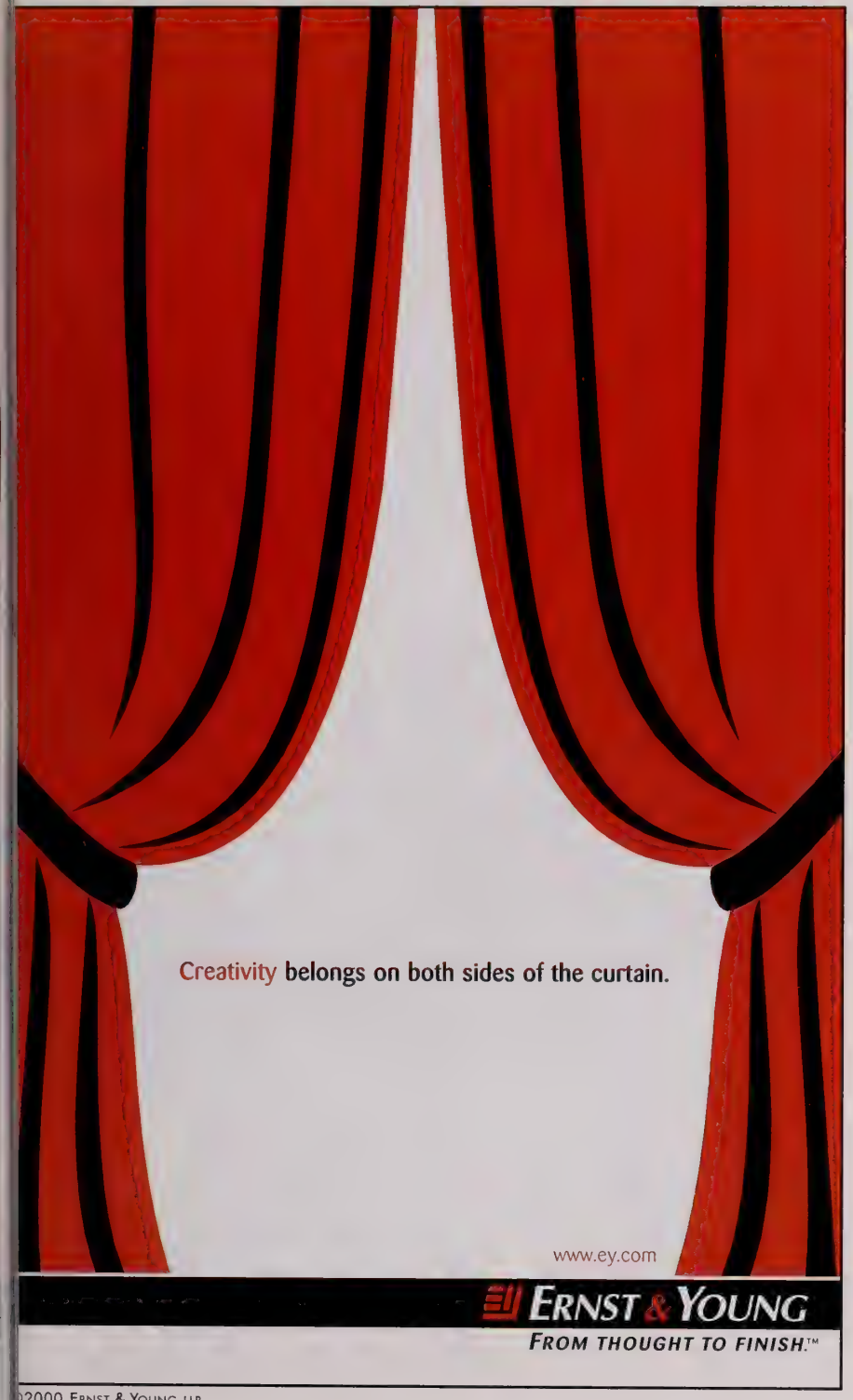
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From the Executive Director

Dear Carnegie Hall friends,

Like so many true music lovers, I constantly take pleasure in the remarkable musical richness found in the daily life of New York City. That richness reaches an incredible peak at Carnegie Hall this month. One could hardly find a better concentration of artists anywhere in the world.

Our three *Perspectives* series all happily intersect in March. First, we welcome Daniel Barenboim for a series of Chicago Symphony concerts, his first-ever Professional Training Workshop, a "Carnegie Talk" with his friend Edward Said, and finally as soloist in the Schoenberg Piano Concerto. And that's only ten days in the life of this tireless musician!

He is partnered in the Schoenberg by the London Symphony Orchestra, led by Pierre Boulez, one of four concerts that anticipate Boulez's 75th birthday at the end of this month. And Boulez, in turn, is conductor for the U.S. premiere of a new work by Salvatore Sciarrino commissioned for Maurizio Pollini. Pollini also plays a recital and begins an adventurous series with Vienna's Schoenberg Choir in programs that quite literally span a thousand years of music.



STEVE J. SHERMAN

Daniel Barenboim, Maurizio Pollini, and Pierre Boulez at Carnegie Hall

If that isn't enough, we are also delighted that Martha Argerich returns to Carnegie Hall for two concerts, first playing the Prokofiev Third Concerto and then making a long-awaited return to solo playing at the end of the month.

We encounter the world premieres of two new works commissioned by Carnegie Hall. Jessye Norman is the inspiration for one by Judith Weir, with texts by Toni Morrison, Maya Angelou and Clarissa Pinkola Estes. John Corigliano's new song cycle on texts of Bob Dylan celebrates the Carnegie Hall recital debut of soprano Sylvia McNair. And on the subject of great singing, Jose Carreras also returns this month to give generously of his talents in a benefit concert.

My best advice is this—simply cross out all your appointments for this month and plan to spend March at Carnegie Hall. We promise to give you just enough time to walk over to Central Park to see if the flowers are blooming.

With good wishes,

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Franz Xaver Ohnesorg

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The great steel magnate Andrew Carnegie (1835–1919) created an enduring legacy that continues today in the form of the many institutions and causes he supported, ranging from public libraries, education, and scientific research to world peace. The "Music Hall founded by Andrew Carnegie" opened on May 5, 1891, with a concert featuring the American debut of Peter Ilyich Tchaikovsky, and was at once heralded as a triumph for music and architecture. Designed by William B. Tuthill, the building originally contained three auditoriums, but quickly became known simply as "Carnegie Hall" in recognition of the great industrialist, whose second career in charitable work set a new standard in philanthropy.

By the late 1950s, Carnegie Hall was slated for demolition, to be replaced by a skyscraper office tower. In 1960, a coalition of artists and community leaders convinced the City of New York to purchase the building, which was placed under the oversight of a newly chartered nonprofit, the Carnegie Hall Corporation. In 1964, the Hall was designated a National Historic Landmark.

On January 28, 1997, the main hall of Carnegie Hall was dedicated as the *Isaac Stern Auditorium* in honor of the man who led the fight to save Carnegie Hall. Since 1960, Isaac Stern has served as the President of the Carnegie Hall Corporation. His commitment to Carnegie Hall, and the tradition of excellence it exemplifies, have inspired the many friends and partners who have helped refurbish the landmark building and ensure its continued vitality.

Carnegie Hall's most intimate auditorium was originally named the Chamber Music Hall, and became known as Carnegie Recital Hall. In 1985, it was named, in recognition of the long-standing generosity and support of current Carnegie Hall Chairman Sanford I. Weill and his wife, as the *Joan and Sanford I. Weill Recital Hall at Carnegie Hall*.

The very first concert at Carnegie Hall took place on April 4, 1891, in a hall in the lower level of the building. This medium-size auditorium served various purposes in its first century, and was known as the Carnegie Lyceum and then as the Carnegie Hall Cinema. In the spring of 2002, this oldest of the three theaters will reopen as the newest performance space, and will be named, in recognition of the generous support of trustee Arthur Zankel and his wife, as the *Judy and Arthur Zankel Hall at Carnegie Hall*.



DON PERDUE

The creation of this new hall was inspired in large part by Judith Arron, who was artistic director of Carnegie Hall beginning in 1986, and executive director from 1988 until her death in 1998. Her dedication to the future of artists and audiences led Carnegie Hall to redevelop this space in service to music and education. Thanks to the generosity of Joan and Sanford I. Weill, the auditorium of the Judy and Arthur Zankel Hall will bear the name *Judith Arron Auditorium* in her memory.

Together, the restoration and refurbishment of Carnegie Hall's performance venues will return this landmark building to its original concept of three concert halls under one roof, enabling Carnegie Hall to expand its concert and education programming into the 21st century.

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Versatile Virtuoso

This season, Carnegie Hall celebrates the vision and artistry of a musical triumvirate—Pierre Boulez, Maurizio Pollini, and Daniel Barenboim—in their respective* Perspectives *series.* MATTHEW GUREWITSCH *talks to Barenboim about his eclectic set of programs.

A great musician's calling is to make music—but that may not be all. As the leadership of Carnegie Hall has recognized, performers are teachers and thinkers, too. Hence the invention of the *Perspectives* series, new this season. Each is named for a most-favored artist, who contributes to the musical life of the Hall both through frequent personal appearances and through programming initiatives involving other artists. Unlike festivals, which pack a maximum of material into a minimal amount of time, the *Perspectives* series aim to maintain an intellectual arc over the span of months or even years. Maurizio Pollini has taken as his theme the universals of musical grammar as reflected in material from seven centuries. Pierre Boulez concentrates on the still-challenging innovations since the early 20th century.

The latest *Perspectives* series is conceived in more personal terms. As it hardly seems possible, it marks the 50th anniversary of Daniel Barenboim's debut as a performer. It was in his native Buenos Aires, at the age of seven, that the future music director of the Chicago Symphony Orchestra and Berlin's Staatsoper unter den Linden (both posts he holds today) first appeared before an astonished public. His association with Carnegie Hall goes back to January 1957, when, at the invitation of Leopold Stokowski, he made his New York debut playing Prokofiev's Piano Concerto No. 1 with the Symphony of the Air.



Daniel Barenboim

"It was a very great occasion for me," he recalls. "Carnegie Hall is more than a concert hall. It's a symbol. And to play with Stokowski was very exciting. I played an audition for him in Paris. He asked for many different things, in many different styles. And then he said, 'Would you like to play in New York?' Of course I wanted to play in New York! What kind of a question was that? And then he asked, 'What would you like to play?' I said Beethoven's Piano Concerto No. 3, which I was working on

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at the time. He said, with his fake foreign accent, 'Good! You will play Prokofiev No. 1!' That was his condition. It's funny now, but it wasn't at the time."

In the intervening decades, of course, Barenboim's artistic horizons have expanded. For 12 months over the course of two seasons, audiences for *Perspectives: Daniel Barenboim* will experience Barenboim in the varied roles of soloist, chamber musician (with such colleagues as Ithzak Perlman, Maxim Vengerov, Pinchas Zukerman, Yo-Yo Ma, and Radu Lupu), and conductor of the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, and the Berlin Staatskapelle. The repertoire ranges from Mozart concertos and the rich duo literature of Schubert, to Schoenberg, Stravinsky, and Boulez. On March 8, Barenboim joins the author and scholar Edward Said on the "Carnegie Talks" series at Weill Recital Hall, giving audiences the opportunity to get to know the man behind the music.



DAVID HUH-TA

Raconteur: Daniel Barenboim discusses his musical point of view in a "Carnegie Talks" event on March 8 with Edward Said.

Broad as it is, the *Perspectives* series is representative rather than exhaustive. "I have not put anywhere near all the music that interests me and that I love into this series, but I have tried to make it as eclectic as possible," Barenboim remarks. "If I think of all the contemporary music I do in Chicago and would have liked to bring to New York, there's not enough of that."

While vocal music, too, is somewhat underrepresented, out-of-the-box opera lovers will jump at the chance to hear for themselves the nonagenarian Elliott Carter's brand-new first opera *What Next?* (libretto by Paul Griffiths), on a double bill with Manuel de Falla's *Three-Cornered Hat* (March 5). For the only song recital on the series, on January 30, the soloist was Plácido Domingo, in his New York recital debut. "We have been friends and colleagues for years," says Barenboim. "I have always told him he should sing recitals, too, but there were always other things that came up that interested him. Finally, a year and a half ago, we did a similar program in Berlin, and it was wonderful, especially the *Petrarca Sonnets* of Liszt. I hope he will do more."

That recital, the opening event of the Barenboim *Perspectives* series, is not the only surprise on the calendar. From March 7 to 9, Barenboim the pianist-conductor will lead a workshop for young pianists and conductors focusing on the Mozart piano concertos. As a grand finale, he will practice what he preaches, conducting from the keyboard at Carnegie Hall on March 9. His junior colleagues that night, in their Carnegie Hall debuts, are the musicians in training of the Civic Orchestra of Chicago.

"Teaching was something I definitely did want to include," says the maestro. "There are very important musical values I feel are not given enough prominence in teaching nowadays. I'd like to pass them on." For instance? "The importance of harmony, the way harmony determines so much of the pace, the intensity, and the line of tonal music. Harmony as an elemental force guiding


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the articulation of the melody and metric changes. In the short time I have, that's something I'd like to make the young people aware of."

For the wrap-up of his *Perspectives*, next season Barenboim will bring a more experienced ensemble to New York for another Carnegie Hall debut. In the week beginning December 11, with Barenboim again acting as both conductor and soloist, the Berlin Staatskapelle will offer the complete symphonies and piano concertos of Beethoven. The choice, needless to say, was strategic. "Every great piece of music has two faces," Barenboim explains. "One towards its own time, one towards eternity. Beethoven's is absolutely contemporary today. Nothing about it has faded with time. Some music remains contemporary all its life."

Matthew Gurewitsch is a frequent contributor to cultural coverage in the New York Times *and the* Wall Street Journal.

Daniel Barenboim appears in a variety of roles at Carnegie Hall in the 2000–2001 season:

—AS SOLOIST with the London Symphony Orchestra, Pierre Boulez conducting, in Schoenberg's Piano Concerto, Op. 42 in a program that includes Boulez's "Originel" from *...explosante-fixe...*, the U.S. premiere of George Benjamin's *Palimpsest*, and Stravinsky's *Petrouchka* (1911 version). (March 13, 2000; this concert is also part of *Perspectives: Pierre Boulez.*)

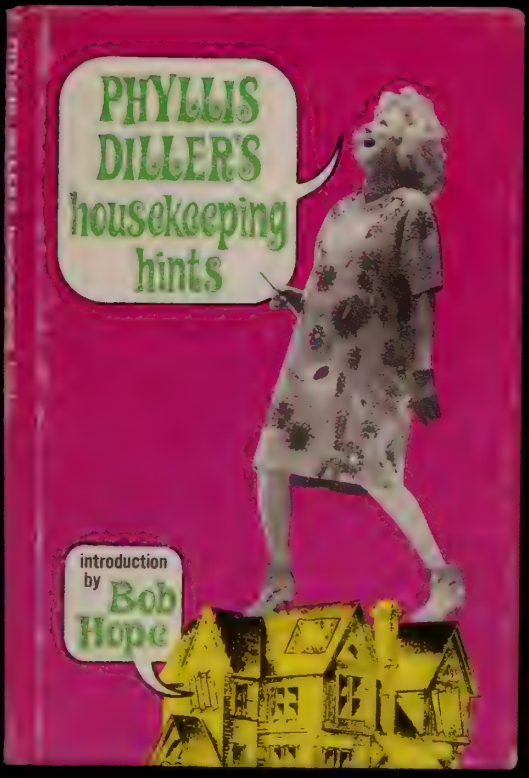
—AS SOLOIST AND CONDUCTOR with the Chicago Symphony Orchestra in a program that includes Mozart's Piano Concerto No. 25 in C major, K.503, and Bruckner's Symphony No. 4 in E-flat major ("Romantic"). (March 4, 2000)

—AS CONDUCTOR with the Chicago Symphony Orchestra in a program of Elliott Carter's opera *What Next?* (New York Premiere) and Falla's *The Three-Cornered Hat* (March 5, 2000); with the Chicago Symphony Orchestra in a program of Boulez's *Notations I–IV* and *VII* and Mahler's Symphony No. 5 in C-sharp minor (March 6, 2000); with the Civic Orchestra of Chicago in a program of Mozart piano concertos—the culminating concert of the *Daniel Barenboim Workshop for Pianists and Conductors.* (March 9, 2000)

—AS EDUCATOR, leading a three-day workshop of master classes with young pianists and conductors in the performance of Mozart concertos in *The Daniel Barenboim Workshop for Pianists and Conductors.* (March 7–9, 2000)

—AS SPEAKER AND RACONTEUR in "Carnegie Talks: Daniel Barenboim" with Edward Said. An informal conversation with Barenboim and Columbia University professor and critic Edward Said, moderated by Ara Guzelimian. (March 8, 2000)

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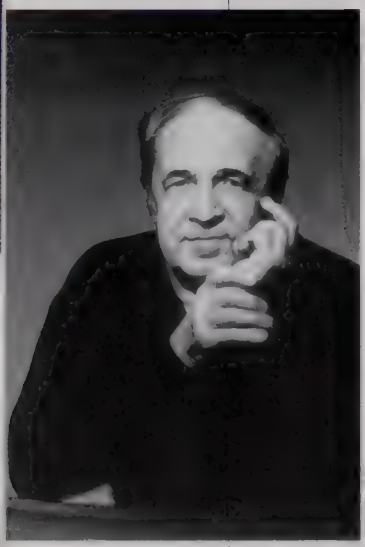
New Horizons

From March 10 to March 13, the London Symphony Orchestra, under the direction of Pierre Boulez, presents four U.S. premieres by some of Europe's most promising and original composers. **ROBERT HILFERTY** ***talks to Boulez and the composers about the upcoming concerts.***

Asked whether he is optimistic about the future of new classical music, Pierre Boulez answers simply and *staccato*, without hesitation, "Yes." His upcoming series of concerts with the London Symphony Orchestra—part of his ongoing *Perspectives* series—is proof positive of his confident attitude.

"There will be four new works commissioned by the London Symphony Orchestra—and a consortium of concert halls," says Boulez, "played along with works of the generation before—Berio, Ligeti, and myself—and works of the 'forefathers'—Schoenberg, Stravinsky, and Bartók." The eclectic array of works not only shows the difference between generations, but also the diversity of expressions and means within the new pieces by Austria's Olga Neuwirth, England's George Benjamin, Italy's Salvatore Sciarrino, and Hungary's Peter Eötvös—most of whom are *terra incognita* in America.

Neuwirth is the youngest of the bunch, a 32-year-old radical soundscapist who explores the threshold between music and noise. Her new piece, *Clinamen/Nodus*, is scored for percussion and strings. "Clinamen" is a term used by Freud to suggest the unforeseeable, the momentum of catastrophe; "nodus" means knot—here the musical cell which generates the entire piece. Neuwirth describes her enigmatic score as an "accumulation of fragments" which suddenly start and stop, creating a "vortex of sound in which the audience is caught and can't escape." A love of puzzles, sonic and otherwise, fuels Neuwirth, who lives in Venice, which, "like my music, is a labyrinth: you never know where you are."



Pierre Boulez

Benjamin is a composer with whom Boulez is very familiar: he conducted the 40-year-old ex-wunderkind's very first pieces with BBC Symphony Orchestra nearly 20 years ago. "He can translate his sonic imagination into reality," remarks Boulez admiringly.

Benjamin's new work—for unusual orchestra, consisting of a reduced string section, many flutes and clarinets, and a hefty brass section—is called *Palimpsest*. This title evokes sheets of sound continuously erased and overwritten with the original "manuscript" always lingering somewhere in the background. "It starts with a very simple, rather distant-sounding melody on four clarinets in polyphony which is perpetually composed over and reassessed," says Benjamin. "Toward the end of the piece, there's a massive *tutti* which seems miles away from where you

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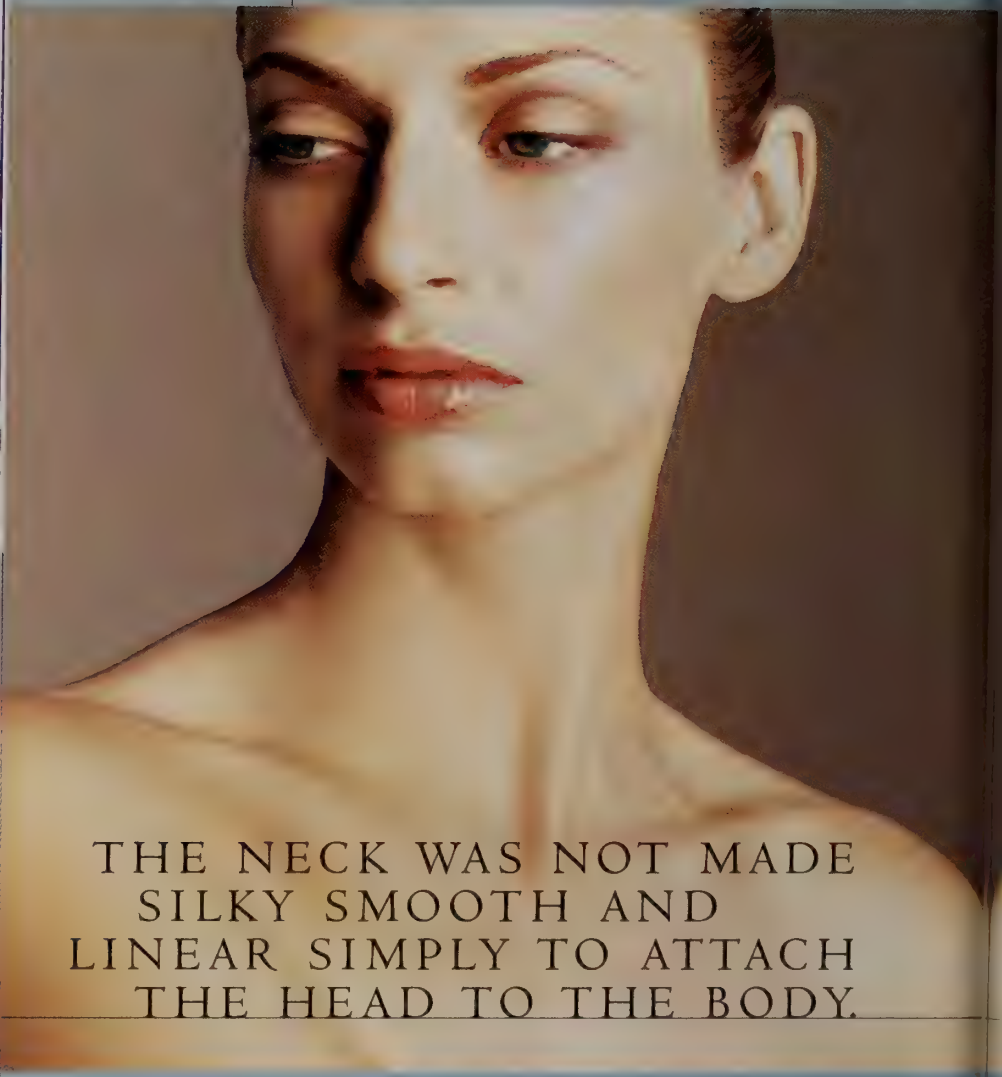
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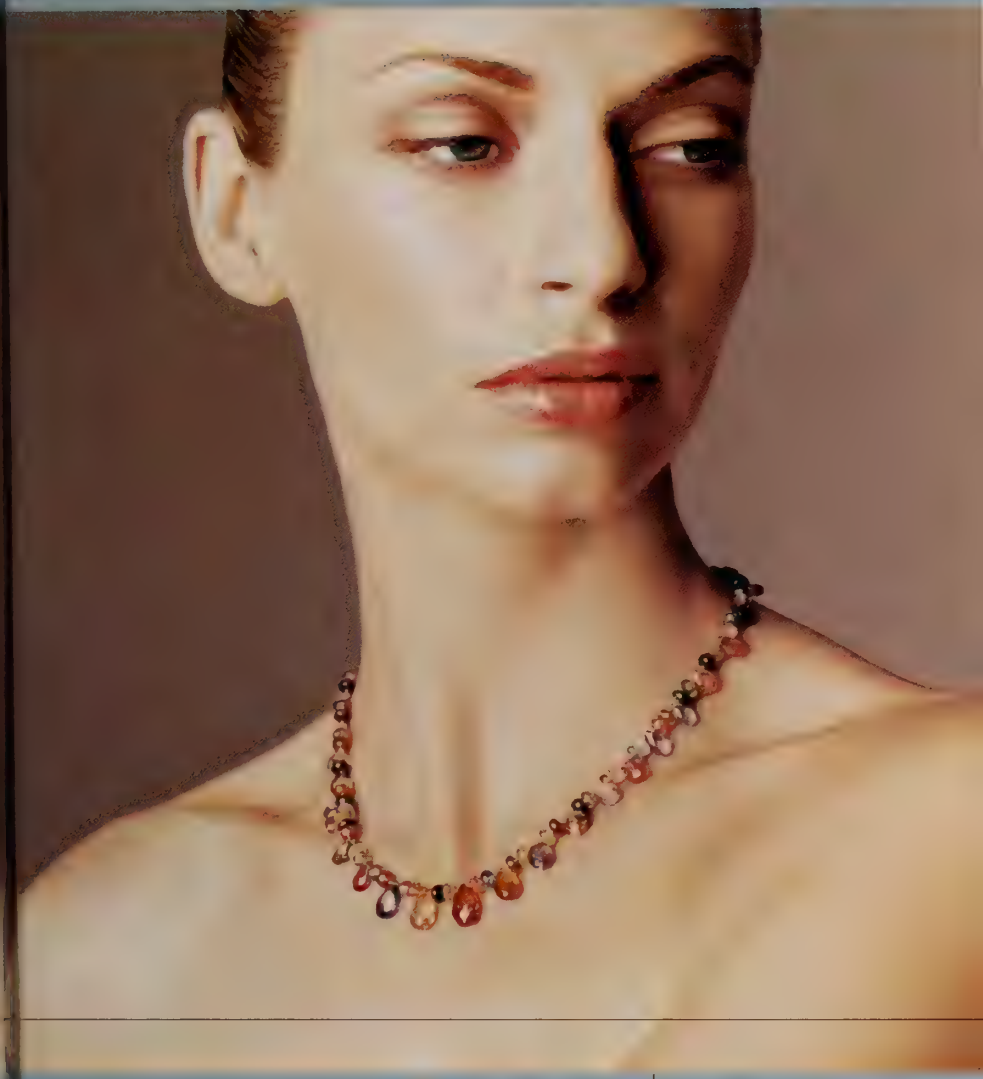
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Pierre Boulez and the London Symphony Orchestra

Friday, March 10, 8:00 PM
Christian Tetzlaff, Violin
EÖTVÖS *zeroPoints* (United States Premiere)
LIGETI Violin Concerto
BARTÓK *The Wooden Prince*, Op. 13

Saturday, March 11, 8:00 PM
Maurizio Pollini, Piano
BERIO *Notturno*
SCIARRINO *Recitativo oscuro* for Piano and Orchestra (United States Premiere)
SCHOENBERG *Pelleas und Melisande*, Op. 5

Sunday, March 12, 2:00 PM
BERG Three Pieces for Orchestra, Op. 6
NEUWIRTH *Clinamen/Nodus* (United States Premiere)
MAHLER Symphony No. 6 in A minor

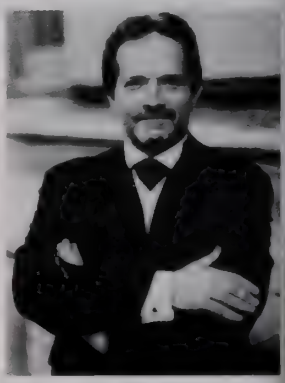
Monday, March 13, 8:00 PM
Daniel Barenboim, Piano
Paul Edmund-Davies, Flute
BOULEZ "Originel" from *...explosante-fixe...*
BENJAMIN *Palimpsest* (United States Premiere)
SCHOENBERG Piano Concerto, Op. 42
STRAVINSKY *Petrouchka* (1911 version)

started, but in fact, it's simply generated by the same technique of growing something out of this original melody." On the same program is Schoenberg's Piano Concerto (with Daniel Barenboim as soloist) and Boulez' own "Originel," the last section of his *...explosante-fixe....*

Sciarrino and Eötvös are both in their 50s, closer to Boulez's generation (the maestro turns 75 this month). The former, an Italian composer who is notoriously elusive, offers *Recitativo oscuro*. Boulez illuminates: "*Recitativo oscuro* takes the idea of a concerto, but not the 19th-century kind with the big ego against the orchestra. The piano solos are much more integrated with the texture of the orchestra." It is the choice of Maurizio Pollini, who wanted to have a new concerto to play (this concert is also part of *Perspectives: Maurizio Pollini*), but not necessarily in conventional concerto style. Rather, it's a piece for orchestra with a principal piano part. "The music comes from rather simple material, but, extremely elaborated," says Boulez.

Eötvös is well known in Europe as a conductor, and is a former music director of the Ensemble Intercontemporain. Influenced by Stockhausen, with whom he worked in the early 1960s, as well as by Boulez, his compositional career is taking off: the success of his first opera, based on Chekhov's *Three Sisters* (just released on Deutsche Grammophon), attests to that. Eötvös calls his new piece *zeroPoints*.

"The idea of the zero is very important, as we have three zeros in 2000," Eötvös explains. "I was thinking about the new year and new millennium. My idea was to write an opening piece, a quasi overture which is itself about new beginnings." Indeed, the piece—on a program with fellow Hungarians Ligeti (the Violin Concerto) and Bartók (*Wooden Prince*)—is constructed of eight different possibilities for starting a piece, each section shutting down and returning to the "zero point," whereupon the music goes off in another direction with a different character.

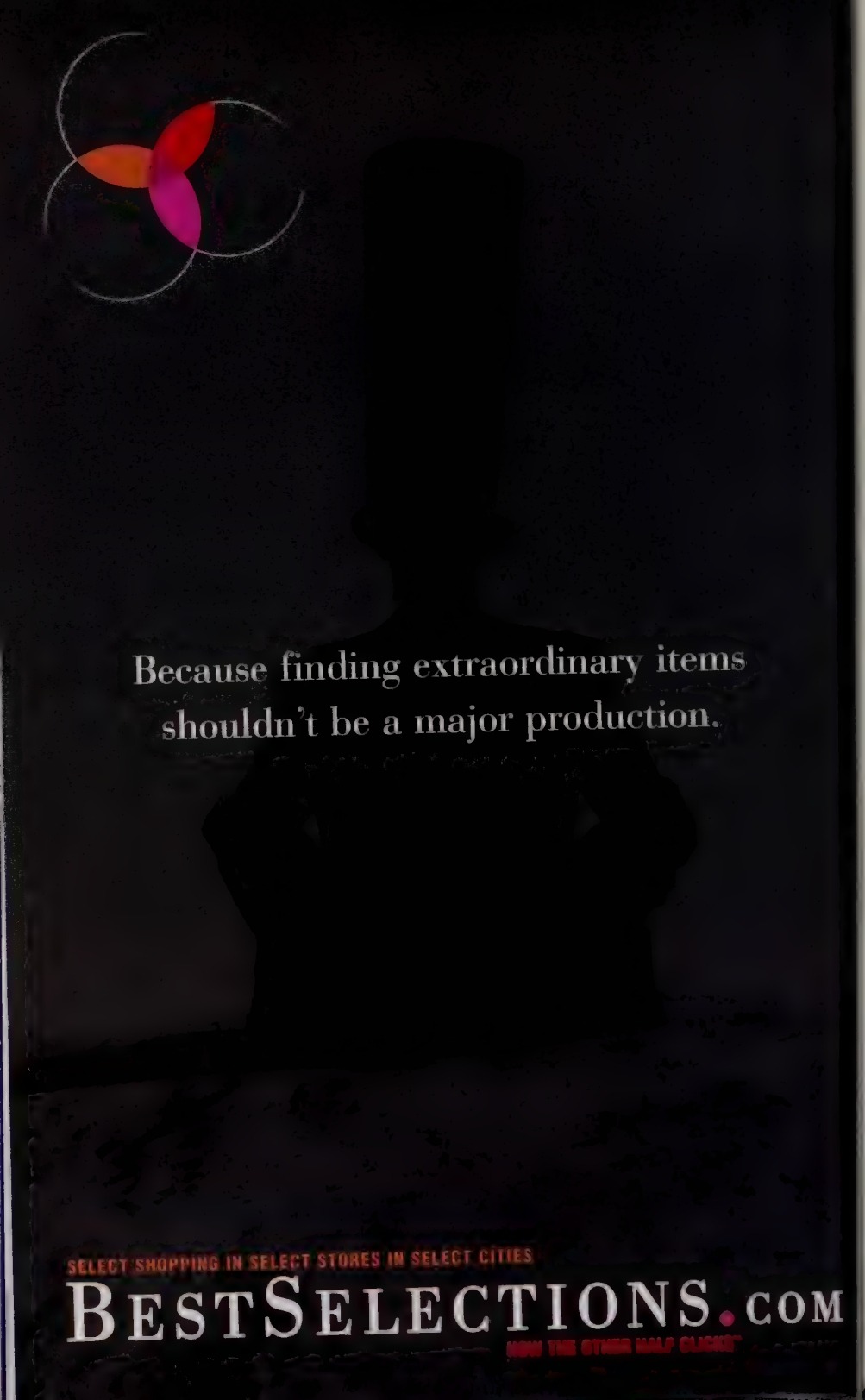


Peter Eötvös

"It is extremely well put together," says Boulez, "because here's a guy who knows how to deal with the instruments. He uses a large orchestra, but subdivides it into different groups, producing interesting sonorities." Sonorities which, no doubt, push music history upward and forward, making Boulez very optimistic.

Robert Hilferty is completing a film, Babbitt: Portrait of a Serial Composer.


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The Jack Wolgin Orchestral Concerts
Orchestral concerts are supported by the
Jack Wolgin Curtis Orchestral Concerts Endowment Fund

André Previn, *Conductor*
Jaime Laredo, *Violin*

ROREM | Third Symphony
- Passacaglia: Lento appassionato—Allegretto—
- Allegro molto vivace
- Largo
- Andante
- Allegro molto

MOZART | Violin Concerto No. 3 in G major, K.216
- Allegro
- Adagio
- Rondo: Allegro

Intermission

BRAHMS | Symphony No. 4 in E minor, Op. 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

This concert is sponsored by Blank Rome Tenzer Greenblatt LLP.

Before the concert begins, please switch off your cell phones and other electronic devices.

Notes on the Program

Third Symphony

NED ROREM

Born October 23, 1923, in Richmond, Indiana

Is it really 41 years since Leonard Bernstein premiered this piece in this hallowed hall? On that occasion, I supplied the following program note:

Since I finished this Third Symphony so much has altered my outer and inner lives that I hardly now recall the conditions under which it was made. Add to this that (not being a performer and hence not obliged to "learn" my own music), like most composers, I dismiss a given work as soon as it's done and plunge into something else: recollection occurs much later at rehearsals where the author is now only a spectator. And when a composer is audience to his own score he usually doesn't listen to it so much as its interpretation: the singer's timing, phrases, beauty of voice—or the group of those many separate instruments uniting to raise life from a mass of black dots.

Even if this were not so, what a creative musician says to justify his work is tedious since it can only be redundant and his articulation has already come through song; the composer as verbal expositor is suspect. In the final analysis the corny phrase "let the music speak for itself" is corny only because it's valid, and I am suspicious of a composer whose verbal protests are too lucid.

But since I take the life of my diary, alas, more seriously than my music, I am free to relate the circumstances of this Symphony which are always more intriguing than analyses of its themes.

It was entirely thought up and written down not quite two years back, in a three-week period during the last of seven summers at the château of the Vicomtesse de Noailles in Hyères which I miss to a point of anguish and may never see again. These French summers made a rare island of sobriety where I have done my most concentrated work in musical composition and autobiographical prose (for me these are synonymous, though I've been told my passive—or angelic—side is in the music, and my bloody defiance in the written word).

The August of 1957 was one of indecision between two love affairs, and I was actively sad. It is interesting but idle to speculate on how much of one's life is incorporated into one's work, and when: is it absorbed today or years from now when we have "understood"? Or is creation the memory of something never experienced, the copy of distorted recollection, imitation of what never existed, theft of old masterpieces recalled through blurred glasses—the expressive notation of something expected which never arrives? Is it the prevention of a crime? Or none of this?

Yes, I was sad, but such is my almost habitual Norwegian-Quaker nature; and, except for the obviously subjective choice of a song text, my sentimental state of mind has nothing consciously to do with my creative process.

"...those dying generations at their song," wrote Yeats. In making pieces today, anyone goes nowhere. But a painter's blood drips precision and his weakest canvas glows a healthy red. It is, after all, only the heart's speech

which is important, and it is this heart which our "cool" children avoid (because their's will make a hollow sound? or because mechanics are easier?). An artist should think he is able for all. Though nobody goes everywhere.

To return to the Symphony, I am already weary of it, the last of a period, and now I am something else. Since I have not yet heard it, I can't know if it will be a well-bred child or a sprawling five-armed monster who'll disgrace me by misbehavior or (worse!) oblivion in the coming years.

Of the five movements the second was written first, the first was second, the fourth was third, the third fourth, and the last was the last. For those who like to see the pattern, here is the plan: I is a sort of *passacaglia* in C, a slow overture in the grand style. II is the only movement written "out of context." It was originally a brisk and jazzy dance for two pianos composed in 1949 (eight years before the rest). I orchestrated it last year. It's in G major. III in B minor, is a short but passionate page about somnambulism, full of dynamic contrast, and coming from afar. IV is the "slow movement" and it is a farewell to France. V is a long, fast rondo in E-flat which, in itself, is a Concerto for Orchestra.

The instrumentation is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three trumpets in C, four horns in F, three trombones and tuba, harp, celesta, piano, timpani, about 15 percussion instruments, and the usual strings.

—*Ned Rorem*

Violin Concerto No. 3 in G major, K.216

WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

Mozart's five authentic violin concertos were all products of a single year, 1775. At the age of 19 he was already a veteran of five years' experience as concertmaster in the Salzburg archepiscopal music establishment, for which his duties included not only playing, but also composing, acting as co-conductor with the keyboard performer (modern conducting did not originate for at least two more decades), and soloing in concertos. It was for this last function that he wrote these concertos. He was, of course, a quick study at all that he did, and each of these concertos builds on the knowledge gained from its predecessors. It was with the last three (K.216, K.218, K.219) that something more than simple experience emerged, however, because it is with these compositions that Mozart indisputably entered his maturity. These are his earliest pieces now regularly heard in the concert hall.

The opening *Allegro* is one of Mozart's perfectly balanced sonata-concerto forms. The orchestral introduction presents at least four thematic kernels: the bold opening gesture, a mock fanfare, a subsidiary melody with long notes in the woodwinds and a motive with quick, flashing notes in the violins. The soloist enters with the bold opening gesture and continues with elaborations upon the themes from the introduction. The subsidiary melody appears again in long notes from the oboe, but is quickly taken over by the solo violin. The flashing-note motive from the end of the introduction and the mock fanfare

draw the exposition to a close. The development is largely based on the subsidiary theme. A recitative-like passage bridges to the recapitulation.

The luminous sonority of the exquisite slow movement is created by muted strings, *pizzicato* basses, and sustained wind harmonies. The description sounds clinical; the music sounds heavenly. Against this languorous orchestral backdrop, the violin enters like a sparkling shaft of light reflected through a brilliant gemstone. The sonata-form movement proceeds with an exquisite grace and refined elegance that no composer has ever surpassed.

The finale is an effervescent rondo. The orchestra presents the principal theme, a happy, dancing tune in swinging triple meter. The soloist joins in at the first episode. The rondo theme bubbles up twice again (with an intervening episode) before the music comes to an abrupt stop. As though a door had been thrown open onto a party in an adjoining room, contrasting dance music intrudes: first a stately, almost pompous step for the elders, then a perky strain for the kids. The door closes, the earlier music resumes, and the festivities move to a happy, if deceptive, ending.

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Symphony No. 4 in E minor, Op. 98

JOHANNES BRAHMS
Born May 7, 1833, in Hamburg
Died April 3, 1897, in Vienna

In the popular image of Brahms, he appears as a patriarch: full grey beard, rosy cheeks, sparkling eyes. He grew the beard in his late 40s as, some say, a compensation for his late physical maturity—he was in his 20s before his voice changed and he needed to shave—and it seemed to be an external admission that Brahms had allowed himself to become an old man. The ideas did not flow so freely as he approached the age of 50, and he even put his publisher on notice to expect nothing more. Thankfully, the ideas did come, as they would for more than another decade, and he soon completed the superb Third Symphony. The philosophical introspection continued, however, and was reflected in many of his works. The Second Piano Concerto of 1881 is almost autumnal in its mellow ripeness; this Fourth Symphony is music of deep thoughtfulness that leads "into realms where joy and sorrow are hushed, and humanity bows before that which is eternal," wrote the eminent German musical scholar August Kretzschmar.

The first movement of the Fourth Symphony begins almost in mid-thought, as though the mood of sad melancholy pervading this opening theme had existed forever and Brahms had simply borrowed a portion of it to present musically. The movement is founded upon the tiny two-note motive (short-long) heard immediately at the beginning. To introduce the necessary contrasts into this sonata-allegro form, other themes are presented, including a broadly lyrical one for horns and cellos and a fragmented fanfare. The movement grows with dark majesty to its closing pages.

"A funeral procession moving across moonlit heights," is how the young Richard Strauss described the second movement. Though the tonality is nominally E major, the movement opens with a stark melody, pregnant with grief, in the ancient Phrygian mode. The mood brightens, but the introspective sorrow

of the beginning is never far away, imparting a sense of comforting tears washing away great loss.

The third movement is the closest Brahms came to a true scherzo in any of his symphonies. Though such a dance-like movement may appear antithetical to the tragic nature of the Symphony, this scherzo is actually a necessary contrast within the work's total structure since it serves to heighten the pathos of the surrounding movements, especially the granitic splendor of the finale.

The finale is a *passacaglia*—a series of variations on a short, recurring melody. The *passacaglia* was a compositional technique highly favored by Baroque composers and which fell into disuse with the changed requirements of the music of the Classical era. It had never been used in a symphony before this one, and it reflects both Brahms' interest in the music of earlier eras and his faith in the inexorable expressive powers of the old formal types. The theme, to which Brahms added a single chromatic note, was taken from Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich." Some 30 continuous variations follow, though it is less important to follow them individually than to feel the massive strength given to the movement by this technique. The opening chorale-like statement, in which trombones are heard for the first time in the Symphony, recurs twice as a supporting pillar of the finale.

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Meet the Artists

Conductor, composer, and pianist **André Previn** is perhaps America's best known and most versatile musician. In the 1998–99 season the San Francisco Opera presented the world premiere of Mr. Previn's first opera, *A Streetcar Named Desire*, based on the play by Tennessee Williams, with Renée Fleming as Blanche Dubois. The opera was written on commission from the San Francisco Opera, was conducted at the premiere by the composer, was telecast on PBS' *Great Performances*, and was later released on CD by Deutsche Grammophon. This past season Mr. Previn was honored with Germany's Commander's Cross of the Order of Merit, a Kennedy Center Lifetime Achievement Award, a Grammy Award for Best Chamber Music Recording (sonatas with Gil Shaham), and the Grand Prix du Disque for his *Streetcar* recording. He was also named Musician of the Year by *Musical America*.



CHRISTIAN STEINER

Over the past 25 years Mr. Previn has held the chief artistic posts with such esteemed orchestras as the Los Angeles Philharmonic, the Pittsburgh Symphony, the Royal Philharmonic, the London Symphony Orchestra (named Conductor Laureate in 1993), and the Houston Symphony and has toured with them worldwide.

During the 1999–2000 season Mr. Previn has conducted subscription concerts with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, Vienna Philharmonic, London Symphony, and in Cologne and Tokyo. He also toured with Anne-Sophie Mutter and the Symphony Orchestra of The Curtis

Institute of Music on a 15-concert European tour. In January 2000 Mr. Previn was honored by the Mozarteum in Salzburg with a Previn Festival to include a recital with soprano Barbara Bonney, chamber music with members of the Vienna Philharmonic, and a concert with the Vienna Philharmonic—including the world premiere of his new orchestral work, *Diversions* (commissioned by the Mozarteum for this occasion). In May 2000 Mr. Previn appears in recital with Renée Fleming at Lincoln Center and will conduct the Vienna Philharmonic on tour in Europe.

As a composer, Mr. Previn is published exclusively by G. Schirmer, Inc. In addition to the Mozarteum commission, *Diversions*, he has recently been commissioned by Carnegie Hall to write a work for the Emerson String Quartet with Barbara Bonney. He is currently working on his second opera based on the Alessandro Baricco novel *Silk*. Recently, he has written two new song cycles for Renée Fleming (based on works by both Emily Dickinson and Isak Dinesen); a violin work for Anne-Sophie Mutter (*Tango, Song and Dance*) and a bassoon sonata. His previous compositions have included a piano concerto for Vladimir Ashkenazy; a violin sonata for Young Uck Kim; a cello sonata for Yo-Yo Ma; songs for Janet Baker, Barbara Bonney, and Sylvia McNair; and a music drama—*Every Good Boy Deserves Favor*—for the London Symphony in collaboration with Tom Stoppard.

Mr. Previn's discography spans more than 40 years of recordings for all of the major labels. As a pianist, Mr. Previn enjoys recording and performing song recitals, chamber music, and jazz. This past season included appearances with Dame Kiri Te Kanawa, the Emerson String Quartet, and the Boston Symphony Chamber Players. Mr. Previn also performs and teaches annually at The Curtis Institute of Music and at the Tanglewood Music Center, where he works with the student orchestras, conductors, composers, and enjoys coaching chamber music.

In 1991 Doubleday released Mr. Previn's memoir, *No Minor Chords—My Early Days in Hollywood*, chronicling Mr. Previn's years as a composer, arranger, and orchestrator at the MGM Studios.

In 1996 Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

This season marks the 40th anniversary of **Jaime Laredo**'s Carnegie Hall debut, as the 17-year-old (and youngest ever) winner of the prestigious Queen Elisabeth of Brussels Competition. Since then, he has achieved international prominence in the multiple roles of soloist, conductor, recitalist, recording artist, and chamber musician.



FRANK SALOMON & ASSOCIATES

He has either played, conducted, or both on virtually every important concert stage in the world, and his annual schedule includes orchestral appearances with such conductors as Barenboim, Mehta, Slatkin, and Ozawa; solo recitals; and chamber music performances with such partners as Emanuel Ax, Isaac Stern, and Yo-Yo Ma. In addition, regular tours with the Kalichstein-Laredo-Robinson Trio cover several continents annually and currently have taken the threesome from New York across the United States to Australia and New Zealand.

Recently appointed artistic advisor to the orchestra of his home state—the Vermont Symphony—Mr. Laredo is also artistic director of New York's renowned Chamber Music at the Y series. His many recordings include

(continued on page 33)



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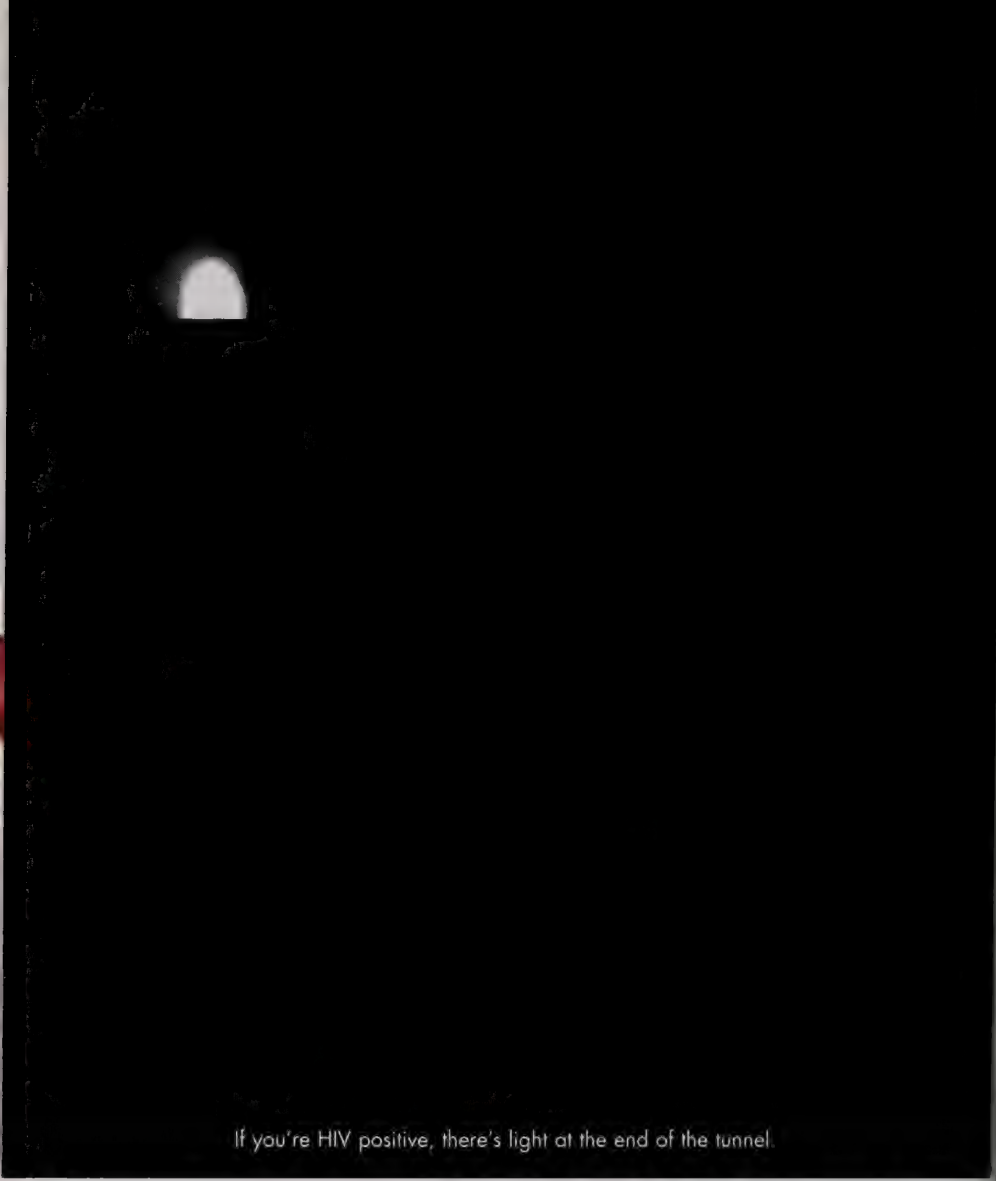
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Born in Bolivia, Mr. Laredo began violin studies at five, making his orchestral debut in San Francisco at age 11. He studied with Josef Gingold and, later, at The Curtis Institute of Music (where he is now a faculty member) with Ivan Galamian.

Although words and music are inextricably linked for **Ned Rorem**—*Time* magazine has called him "the world's best composer of art songs"—his artistic output extends far beyond that specialized field. He has composed an extraordinary body of works of every description: three symphonies, four piano concertos, an array of other orchestral pieces; nine operas; numerous ballets, theater music, choral music of every description, and, of course, literally hundreds of songs. He is also the author of 14 books.



CLAUDIA KRONENBERG

Mr. Rorem has received a Pulitzer Prize, a Fulbright Fellowship, two Guggenheim Fellowships, and numerous awards from the Ford and Rockefeller Foundations, as well as from the American Academy of Arts and Letters, of which he is now president.

Born in Richmond, Indiana, in 1923, Mr. Rorem began his compositional training in Chicago with Leo Sowerby. After two years at Northwestern University he entered The Curtis Institute of Music and later studied with Bernard Wagenaar at The Juilliard School. He then worked with Aaron Copland and Virgil Thomson, for whom he also served as copyist.

During the past decade Mr. Rorem's new orchestral scores have included commissions for such orchestras as the New York Philharmonic and the Chicago Orchestra, as well as a piano concerto for left hand, premiered by Gary Graffman and the Symphony Orchestra of The Curtis Institute of Music, where Mr. Rorem is a faculty member. His most recent major work, *Evidence of Things Not Seen*, an evening-length song cycle, was deemed "a masterpiece" by *Chamber Music* magazine.

The Curtis Institute of Music

Philadelphia's all-scholarship Curtis Institute of Music is currently celebrating its 75th anniversary with a series of special events. The festivities began in October with the presentation of the first Curtis Award for artistic excellence to former faculty member Mstislav Rostropovich; an honorary doctoral degree to alumna Anna Moffo; and a gala concert, including music by alumnus Samuel Barber, conducted by Wolfgang Sawallisch. Then the orchestra embarked on a 13-city tour of Austria, Germany, Portugal, Spain, and Switzerland with André Previn and violinist Anne-Sophie Mutter. The season's final Philadelphia concert, in May, will be conducted by alumnus Robert Spano with, once again, alumnus Jaime Laredo as soloist.

Although a small conservatory—its total enrollment is limited to about 165—The Curtis Institute has, since its founding in 1924, produced a remarkable number of the century's most important musical artists. For 75 years The Institute's mission has been to train a highly select group of the finest young

students from around the world, all of whom receive full-tuition, merit-based scholarships to work with the school's celebrated 87-member faculty, most of whom are active performers.

The Symphony Orchestra is composed of 100 gifted and accomplished young artists between the ages of 14 and 25. Yet, despite their youth, during the past few seasons they have won the esteem of such distinguished conductors as James Levine, Riccardo Muti, Sir Simon Rattle, Yuri Temirkanov, and David Zinman (in addition, of course, to Mr. Previn), who have guest conducted them on a variety of occasions. The ensemble also performs each season under the direction of Otto Werner Mueller, head of Curtis' conducting department, and prepares repertoire with him as well as with David Hayes, music director of The Philadelphia Singers.

Each year, upon graduation from Curtis, a number of Symphony Orchestra members are immediately invited to assume key posts in major orchestras. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

The Symphony Orchestra of The Curtis Institute of Music

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MARCH 2000

Wed, March 1 8:00
BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Conductor
Soloists: Christine Goerke, Ian Bostridge, Thomas Quasthoff
Tanglewood Festival Chorus, John Oliver, Conductor
Performing Artists at Lincoln High School, Johanna Hill Simpson, Director
Presented by Boston Symphony Orchestra

Thu, March 2 8:00
BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Conductor
Same Program as March 1
Presented by Boston Symphony Orchestra

WRH 8:00
CARNEGIE HALL MILLENNIUM PIANO BOOK*
Commissioned by The Carnegie Hall Corporation
Ursula Oppens, Piano
Kirill Gerstein, Piano
Kuang-Hao Huang, Piano
Kozue Jinnouchi, Piano
Ofra Yirzhaki, Piano

Fri, March 3 8:00
DANISH NATIONAL SYMPHONY ORCHESTRA*
Yuri Temirkanov, Conductor
Pamela Frank, Violin


VICK BRIGGS
Sylvia McNair

WRH, March 3 8:00
CHRISTOPHER MALTMAN*, Baritone
Malcom Martineau, Piano

Sat, March 4 8:00
CHICAGO SYMPHONY ORCHESTRA*
Daniel Barenboim, Conductor and Piano

Sun, March 5 2:00
CHICAGO SYMPHONY ORCHESTRA*
Daniel Barenboim, Conductor
Soloists: Hilary Summers, Lynne Dawson, William Joyner, Simone Nold, Hanno Müller-Brachman
Pre-concert Lecture with Ara Guzelimian at 1:00

Mon, March 6 8:00
CHICAGO SYMPHONY ORCHESTRA*
Daniel Barenboim, Conductor

Tues, March 7 8:00
PITTSBURGH SYMPHONY ORCHESTRA*
Mariss Jansons, Conductor
Pre-concert Lecture with Ara Guzelimian at 7:00

Wed, March 8 2:00
PITTSBURGH SYMPHONY ORCHESTRA*
Mariss Jansons, Conductor
Sarah Chang, Violin

Wed, March 8 8:00
ORPHEUS
Branford Marsalis, Saxophone
Presented by Orpheus

WRH 7:30
CARNEGIE TALKS: DANIEL BARENBOIM and EDWARD SAID*
Ara Guzelimian, Moderator

Thu, March 9 7:30
CIVIC ORCHESTRA OF CHICAGO*
Daniel Barenboim, Conductor
Saleem Abboud-Ashkar, Piano
Claire-Marie Le Guay, Piano
Shai Wosner, Piano


DAVID SELDNER
Jessye Norman

Fri, March 10 8:00
LONDON SYMPHONY ORCHESTRA*
Pierre Boulez, Conductor
Christian Tetzlaff, Violin
Pre-concert Lecture at 7:00

WRH 8:00
BELCEA STRING QUARTET*

Sat, March 11 8:00
LONDON SYMPHONY ORCHESTRA*
Pierre Boulez, Conductor
Maurizio Pollini, Piano
Pre-concert Lecture at 7:00

Sun, March 12 2:00
LONDON SYMPHONY ORCHESTRA*
Pierre Boulez, Conductor
Pre-concert Lecture at 1:00 with Olga Neuwirth and Ara Guzelimian

Mon, March 13 8:00
LONDON SYMPHONY ORCHESTRA*
Pierre Boulez, Conductor
Daniel Barenboim, Piano
Paul Edmund-Davies, Flute
Pre-concert Lecture at 7:00

Tues, March 14 8:00
THE PHILADELPHIA ORCHESTRA*
Charles Dutoit, Conductor
Martha Argerich, Piano

Wed, March 15 7:30
SYLVIA McNAIR*, Soprano
Martin Katz, Piano

Thu, March 16 8:00
THE CARNEGIE HALL JAZZ BAND*
Jon Faddis, Music Director
Louis Armstrong: One Hundred Years
Guest Artists: Clark Terry, Trumpet; Arvell Shaw, Bass; Marty Napoleon, Piano

WRH 8:00
MAKING MUSIC 2000: GYORGY KURTÁG*
Susan Narucki, Soprano
Daniel Phillips, Violin

Fri, March 17 8:00
THE CHIEFTAINS
Presented by ICM Artists

Sat, March 18 8:00
THE COLLEGIATE CHORALE
Orchestra of St. Luke's
Robert Bass, Conductor
Soloists: Jane Eaglen, Florence Quivar, Richard Margison, Simon Estes

Sun, March 19 2:00
NEW ENGLAND SYMPHONIC ENSEMBLE
with choruses
Prelude concert at 1:00
Presented by MidAmerica Productions

Sun, March 19 8:00
NATIONAL YOUTH AND CHILDREN'S CHOIRS
Moses Hogan, Conductor
Presented by Field Studies International

Mon, March 20 7:30
MAURIZIO POLLINI*, Piano

Tue, March 21 7:30
ORATORIO SOCIETY OF NEW YORK
Lyndon Woodside, Conductor
Soloists: Yunah Lee, Marta Zitchak, Steven Tharp, Philip Cutlip, Mark Bleeke, Kurt Ollmann, Charles Robert Stephens
Presented by Oratorio Society of New York

Hall

Wed, March 22 7:30
JESSYE NORMAN*,
Soprano
David Robertson,
Conductor
Orchestra of St. Luke's
Pre-concert Lecture with Ara Guzelimian at 6:30

WRH 8:00
AVALON STRING QUARTET*

Thu, March 23 8:00
MOSCOW SOLOISTS*
Yuri Bashmet,
Conductor and Viola

Fri, March 24 8:00
THE NEW YORK POPS*
Skitch Henderson,
Founder and Music Director
Kurt Weill at 100
Guest Artist: Ute Lemper

WRH 8:00
VOGLER QUARTET OF BERLIN*

Sat, March 25 2:00
CARNEGIE HALL FAMILY CONCERT*
NEW YORK YOUTH SYMPHONY
Mischa Santora,
Conductor
Carmon DeLeone, Host
Feelings
Pre-concert activities at 1:00

Sat, March 25 8:00
MARTHA ARGERICH with the Juilliard String Quartet and Nelson Freire*
Martha Argerich, Piano
Juilliard String Quartet
Nelson Freire, Piano


Martha Argerich

Sun, March 26 2:00
NEW ENGLAND SYMPHONIC ENSEMBLE
John Rutter and Larry Wyatt, Conductors
Presented by MidAmerica Productions
Prelude Concert at 1:00

Sun, March 26 8:00
FLORIDA/OHIO YOUTH CHORALE
Anton Armstrong, Conductor
SOUTHEAST MIDDLE SCHOOL CHORALE
Henry Leck, Conductor
Presented by Field Studies International

Mon, March 27 8:00
NEW YORK CITY GAY MEN'S CHORUS
Barry Oliver, Conductor
Presented by New York City Gay Men's Chorus

Tue, March 28 8:00
THE PHILADELPHIA ORCHESTRA*
David Robertson,
Conductor
Nicolai Znaider, Violin

Tue, March 28 8:00
At the 92nd Street Y:
ARNOLD SCHOENBERG CHOIR*
Erwin Ortner,
Conductor
MAURIZIO POLLINI,
Piano
Soloists: Juliane Banse, Lorraine Hunt Lieberson, Michael Schade, Russell Braun; Instrumentalists: Steven Schick, Rolf Schulte, Aleck Karis, Alan Kay, Jean Kopperud, Dennis Smylie
Pre-concert Lecture with Ara Guzelimian at 7:00

Wed, March 29 8:00
ORCHESTRA OF ST. LUKES*
Roberto Abbado,
Conductor
Joshua Bell, Violin


CHRISTIAN STEINER
Ursula Oppens

Thu, March 30 8:00
THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC
André Previn, Conductor
Presented by The Curtis Institute of Music

Thu, March 30 8:00
At the 92nd Street Y:
ARNOLD SCHOENBERG CHOIR*
Erwin Ortner,
Conductor
MAURIZIO POLLINI,
Piano
JUILLIARD STRING QUARTET
Soloists: Melanie Diener, Claudia Barainsky, Juilliard Percussion Ensemble
Pre-concert lecture with Ara Guzelimian at 7:00

Fri, March 31 8:00
JOSE CARRERAS, Tenor
Presented by DelsenerSlater/SFX Entertainment

APRIL 2000

Sat, April 1 8:00
JUDITH INGOLFSSON, Violin
Ronald Sat, Piano
Presented by the International Violin Competition of Indianapolis

Sat, April 1 8:00
At the 92nd Street Y:
ARNOLD SCHOENBERG CHOIR*
Erwin Ortner,
Conductor
JUILLIARD STRING QUARTET
Pre-concert Lecture with Ara Guzelimian at 7:00

Sun, April 2 3:00
AMERICAN COMPOSERS ORCHESTRA*
Dennis Russell Davies,
Conductor
Copland-Sessions
Pre-concert Lecture at 1:45

WRH 5:00
THE MET CHAMBER ENSEMBLE*
JAMES LEVINE, Artistic Director and Conductor
Richard Paul Fink, Bass-baritone

Sun, April 2 8:30
NATIONAL YOUTH and CHILDREN'S CHOIRS
Henry Leck, Paul Oakley, Conductors
Presented by Field Studies International

Mon, April 3 8:00
NEW ENGLAND SYMPHONIC ENSEMBLE
Randi von Ellefson, Conductor
Presented by MidAmerica Productions

Tue, April 4 8:00
ARNOLD SCHOENBERG CHOIR*
MAURIZIO POLLINI,
Piano
Erwin Ortner, Conductor
Claudi Barainsky, Soprano
St. Luke's Chamber Ensemble
Pre-concert Lecture with Ara Guzelimian at 7:00

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Matthew Rose, bass
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David Moody, pianist

Glenn Alamilla, tenor
"Dies Bildnis" from Mozart's *Die Zauberflöte*
Danielle Orlando, pianist

Carolyn Betty, soprano
"Marietta's Lied" from Korngold's *Die Tote Stadt*
Danielle Orlando, pianist

Robert Pomakov, bass
"Am Abend, da es kühle war" from Bach's *St. Matthew Passion*
Danielle Orlando, pianist

Ramone Diggs, tenor
Schubert's "Nacht und Träume" & Schumann's "Du bist wie eine Blume"
Danielle Orlando, pianist

Karen Slack, soprano
Strauss' "Befreit"
Danielle Orlando, pianist

The Curtis Institute of Music

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-seventh Student Recital

Friday, March 31, 2000
Curtis Hall, 8 p.m.

❧

Concerto for Trumpet and Orchestra — Charles Chaynes (b. 1925)
Moderato—Allegro
Adagio
Final: Allegro giocoso

Derek Lance, *trumpet*
Hugh Sung, *piano*

***An die ferne Geliebte*, Op. 98** — Ludwig van Beethoven (1770-1827)
"Auf dem Hügel sitz ich spähend"
"Wo die Berge so blau"
"Leichte Segler in den Höhen"
"Diese Wolken in den Höhen"
"Es kehret der Maien"
"Nimm sie hin denn diese Lieder"

Glenn Alamilla, *tenor*
Mikael Eliasen, *piano*

Seven Early Songs — Alban Berg (1885-1935)

"Nacht"
"Schilflied"
"Die Nachtigall"
"Traumgekrönt"
"Im Zimmer"
"Liebesode"
"Sommertage"

Eve Gigliotti, *soprano*
Mikael Eliasen, *piano*

INTERMISSION

Sonata No. 23 in F minor, Op. 57, *Appassionata* — Beethoven

Allegro assai
Andante con moto
Allegro, ma non troppo

Benjamin Hochman, *piano*

Große Fuge in B-flat major, Op. 133 — Beethoven

Daniel Kossov, *violin*
Benjamin Bowman, *violin*
Dmitry Kustanovich, *viola*
Soo Ryoung Bae, *cello*

❧

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❧

Glenn Alamilla, student of Mikael Eliasen

Soo Ryoung Bae, student of Orlando Cole

Benjamin Bowman, student of Aaron Rosand

Eve Gigliotti, student of Marlena Malas

Benjamin Hochman, student of Claude Frank

Daniel Kossov, student of Victor Danchenko

Dmitry Kustanovich, student of Joseph de Pasquale

Derek Lance, student of Frank Kaderabek

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-eighth Student Recital

Monday, April 3, 2000
Curtis Hall, 5:15 p.m.

❧

Toyama — Michael Udow (b. 1947)

Luke Giannini, *percussion*
Gregory Lecoeur, *percussion*
Charles Settle, *percussion*
Raúl Vergara, *percussion*

Toccata — Carlos Chávez (1899-1978)

Allegro, sempre giusto
Largo
Allegro un poco marziale

Luke Giannini, *percussion*
Gregory Lecoeur, *percussion*
Charles Settle, *percussion*
Raúl Vergara, *percussion*

Cycles — Paul Fetler (b. 1920)

Langsam
Ziemlich rasch
Sehr leicht und graziös

Gregory Lecoeur, *percussion*
Charles Settle, *percussion*
Raúl Vergara, *percussion*
Chia-Yu Hsu, *piano*

Flashback — Udow

The Wanderer
The Gryphon's Revenge
Fugue
Kije's Return
Free-fall
Mr. Bones
Eeire Days

Gregory Lecoeur, *vibraphone*
Raúl Vergara, *marimba*
Charles Settle, *marimba*
Luke Giannini, *percussion*

❧

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The Chávez and the Fetler were prepared by Michael Bookspan.
Both Udow pieces were prepared by Don Liuzzi.

Luke Giannini, student of Michael Bookspan & Don Liuzzi
Chia-Yu Hsu, student of David Loeb
Gregory Lecoëur, student of Michael Bookspan & Don Liuzzi
Charles Settle, student of Michael Bookspan & Don Liuzzi
Raúl Vergara, student of Michael Bookspan & Don Liuzzi

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-ninth Student Recital

Monday, April 3, 2000
Curtis Hall, 8 p.m.

❧

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto — Allegro

Teng Li, *viola*
Jungeun Kim, *piano*

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Erin Keefe, *violin*
Li Jian, *piano*

INTERMISSION

Aus der Heimat — Bedřich Smetana (1824-1884)

Moderato
Andantino—Allegro vivo—Presto

Erin Keefe, *violin*
Li Jian, *piano*

Quintet in F minor, Op. 34 — Brahms

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto—
Allegro non troppo—Presto, non troppo

Pavel Ilyashov, *violin*
Bracha Malkin, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*
Andrius Žlabys, *piano*

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The Brahms was prepared by Ida Kavafian.

Efe Baltacigil, student of Peter Wiley

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Anton Jivaev, student of Joseph de Pasquale

Erin Keefe, student of Arnold Steinhardt & Ida Kavafian

Teng Li, student of Michael Tree & Karen Tuttle

Bracha Malkin, student of Aaron Rosand

Andrius Žlabys, student of Seymour Lipkin

Li Jian, Staff Pianist

Jungeun Kim, Staff Pianist

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixtieth Student Recital

Tuesday, April 4, 2000
Curtis Hall, 8 p.m.

❧

Sinfonia Concertante No. 1 in F major for Horn, Bassoon and Orchestra — François Devienne (1759-1803)

Allegro
Adagio
Rondo

Adrian Morejon, *bassoon*
Anneka Zuehlke, *horn*

The Curtis Chamber Orchestra
Erik Nielsen, conductor

Violin Concerto in D major, Op. 61 — Ludwig van Beethoven (1770-1827)

Allegro ma non troppo
Larghetto
Rondo: Allegro

Angelia Cho, *violin*
Jungeun Kim, *piano*

❧

The Devienne was prepared by Bernard Garfield.

Angelia Cho, student of Ida Kavafian

Adrian Morejon, student of Bernard Garfield

Erik Nielsen, student of Otto-Werner Mueller

Anneka Zuehlke, student of Myron Bloom

Jungeun Kim, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-first Student Recital

Wednesday, April 5, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Daniel Kossov, violin
with Meng-Chieh Liu, piano

Sonatensatz, Op. Posth.	Johannes Brahms (1833-1897)
Romance in G major, Op. 40, for Violin and Orchestra	Ludwig van Beethoven (1770-1827)
Romance in F major, Op. 50, for Violin and Orchestra	Beethoven

Sonata in G major, Op. 27, No. 5 — Eugène Ysaÿe (1858-1931)

L'Aurore (Sunrise)

Danse Rustique

Baal Schem: Three Pictures of Chassidic Life — Ernest Bloch (1880-1959)

No. 2: *Nigun* (Improvisation)

Passacaglia in G minor, after Handel — Johan Halvorsen (1864-1935)

Daniel Kossov, *violin*
Donnie Deacon, *viola*

INTERMISSION

Sonata in E-flat major for Violin and Piano, Op. 18 — Richard Strauss (1864-1949)

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante — Allegro

❧

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❧

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Daniel Kossov, student of Victor Danchenko

Meng-Chieh Liu, Staff Pianist

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-second Student Recital

Friday, April 7, 2000
Curtis Hall, 8 p.m.

❧

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio ma non tanto
Allegro

Jessica Thompson, *viola*
Jennifer Stumm, *viola*
Priscilla Lee, *cello*
Yumi Kendall, *cello*
Victoria Hurt, *cello*
Joseph H. Conyers, *double bass*
Julia Lockhart, *harpsichord*

Househunting — Janice Hamer (b. 1947)

Anthony McGill, *clarinet*

Sonata in C major, Hob. XVI:50 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio
Allegro molto

Ballade No. 1 in G minor, Op. 23 — Frédéric Chopin (1810-1849)

Chu-Fang Huang, *piano*

INTERMISSION

Quartet No. 7 in F major, Op. 59, No. 1, "Razumovsky" — Ludwig van Beethoven (1770-1827)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Allegro

Margaret Kwon, *violin*
Duoming Ba, *violin*
Marvin Moon, *viola*
Kaori Yamagami, *cello*

❧

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The Bach was prepared by Karen Tuttle.

The Beethoven was prepared by Steven Tenenbom.

Duoming Ba, student of Rafael Druian

Joseph H. Conyers, student of Harold Robinson

Chu-Fang Huang, student of Claude Frank

Victoria Hurt, student of Orlando Cole

Julia Lockhart, student of Bernard Garfield

Yumi Kendall, student of David Soyer

Margaret Kwon, student of Aaron Rosand

Priscilla Lee, student of David Soyer

Anthony McGill, student of Donald Montanaro

Marvin Moon, student of Joseph de Pasquale

Jennifer Stumm, student of Karen Tuttle

Jessica Thompson, student of Karen Tuttle

Kaori Yamagami, student of Orlando Cole

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Saturday, April 8, 2000
Curtis Hall, 8 p.m.

❧

Conducting students of Otto-Werner Mueller lead the Curtis Orchestra

Overture to *Die Zauberflöte*, K. 620 — Wolfgang Amadeus Mozart (1756-1791)

Erik Nielsen, *conductor*

Symphony in G major, Hob. I:100, *Military* — Franz Joseph Haydn (1732-1809)

Adagio—Allegro

Tamir Hasson, *conductor*

Allegretto

Thomas Hong, *conductor*

Menuet (Moderato) and Trio
Final: Presto

Adam Glaser, *conductor*

Overture to *Die Meistersinger von Nürnberg* — Richard Wagner (1813-1883)

Joseph Bousso, *conductor*

❧

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The Curtis Institute of Music

Alumni Recital Series

The Guarneri String Quartet

Sunday, April 9, 2000
4:00 p.m.
Curtis Hall



1999/2000 Season

The Curtis Institute of Music

Gary Graffman, President/Director

❖

The Guarneri String Quartet

Arnold Steinhardt, *violin*
John Dalley, *violin*
Michael Tree, *viola*
David Soyer, *cello*

❖

Sunday, April 9, 2000 • 4:00 p.m.

❖

Antonín Dvořák (1841-1904) — **Quartet No. 10 in E-flat major, Op. 51**

Allegro, ma non troppo
Dumka: Andante con moto—Vivace
Andante con moto
Allegro assai

Ludwig van Beethoven (1770-1827) — **Quartet No. 11 in F minor, Op. 95, *Quartetto Serioso***

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto—Allegretto agitato

❖

Intermission

❖

Jean Sibelius (1865-1957) — **Quartet in D minor, Op. 56, *Voces intimae***

Andante—Allegro molto moderato
Vivace
Adagio di molto
Allegretto (ma pesante)
Allegro

Biographies

The Guarneri String Quartet

Consistently hailed as one of the world's premier quartets, the Guarneri Quartet has had a close association with The Curtis Institute of Music for over 30 years. Three members of the Quartet (Steinhardt, Tree and Dalley) are graduates of The Institute, and three members (Steinhardt, Tree and Soyer) are currently on Curtis' faculty. Now marking its 36th season as an ensemble, the Guarneri Quartet boasts the longest continuous collaboration of any quartet in the world. The Quartet has earned countless accolades for its performances in the world's most prestigious concert halls, in addition to its annual performances with the Chamber Music Society of Lincoln Center and its six-concert series at New York's Metropolitan Museum of Art. In addition, the Quartet has been the subject of a number of books, television and radio specials, and a feature-length film documentary entitled *High Fidelity* that was released nationally in 1989. Its extensive discography includes recordings on the Arabesque, RCA Red Seal and Philips labels. The Quartet's most recent CD is Mendelssohn's String Quartet No. 3, as well as his Octet No. 20, recorded in collaboration with the Orion String Quartet on the Arabesque label.

Arnold Steinhardt (Violin '59) studied with Ivan Galamian while at Curtis and later worked with Joseph Szigeti in Switzerland under the sponsorship of George Szell. A bronze medalist in the Queen Elisabeth Competition, Mr. Steinhardt won the Leventritt Competition in 1958. He made his debut with the Los Angeles Philharmonic at 14 and subsequently appeared as soloist with major orchestras worldwide, including the Cleveland Orchestra, where he served as assistant concertmaster from 1959 to 1964. Mr. Steinhardt's memoir, *Indivisible by Four: A String Quartet in Pursuit of Harmony*, was published in 1998. He has been a member of the Curtis faculty since 1968.

John Dalley (Violin '57) has performed extensively in the United States, Canada, Europe, Japan, Australia and New Zealand both in recital and as a soloist with orchestras. Formerly on the faculty of the Oberlin Conservatory, a member of the Oberlin String Quartet, a participant in the Marlboro Festival and artist-in-residence at the University of Illinois, he currently teaches at the University of Maryland. While at Curtis, he studied with Efrem Zimbalist, and he was a member of the Curtis faculty from 1968 to 1971.

Michael Tree (Violin '55) studied violin with Efrem Zimbalist, Lea Luboshutz and Veda Reynolds while a student at Curtis and currently serves as a member of The Institute's viola faculty. After making his debut at Carnegie Hall in 1954, Mr. Tree performed as violin and viola soloist with major orchestras, including those of Philadelphia, Los Angeles and Baltimore. As a founding member of both the Guarneri Quartet and the Marlboro Trio, he has performed in leading recital halls around the world and recorded over 80 chamber music works, including 10 piano quartets and quintets with Artur Rubinstein.

Cellist **David Soyer** was born in Philadelphia and studied with Diran Alexanian, Emanuel Feuermann and Pablo Casals. He has concertized extensively throughout the world as a soloist with major orchestras, with the Guarneri Quartet and in recital with Rudolf Serkin, Peter Serkin, Mieczyslaw Horszowski and Andras Schiff, among others. Mr. Soyer is on the faculties of the Manhattan School of Music and the University of Maryland, and has received honorary doctorates from the University of Southern Florida and the State University of New York at Binghamton. Mr. Soyer has been a member of The Curtis Institute of Music faculty since 1968.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Jason DePue, *Student Representative*
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, new equipment for the library listening room and student living expenses.

Alumni Recital Series Benefactors

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David Wilder
Deborah Winant
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Ron Wormser
Robert Wright
Anonymous

(List complete as of April 3)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-third Student Recital

Sunday, April 9, 2000
Curtis Hall, 8 p.m.

❧

Italienisches Liederbuch — Hugo Wolf (1860-1903)

Book I: "Auch kleine Dinge"
"Mir ward gesagt"
"Ihr seid die Allerschönste"
"Gesegnet sei, durch den die Welt"
"Selig ihr Blinden"
"Wer rief dich denn?"
"Der Mond hat eine schwere Klag"
"Nun lass uns Frieden schliessen"
"Dass doch gemalt"
"Du denkst nit einem Fädchen"
"Wie lange schon"
"Nein, junger Herr"
"Hoffärtig seid Ihr, schönes Kind"
"Geselle, woll'n wir uns in Kutten hüllen"
"Mein Liebster ist so klein"
"Ihr jugen Leute"
"Und willst du deinen Liebsten sterben sehen"
"Heb auf dein blondes Haupt"
"Wir haben beide lange Zeit geschwiegen"
"Mein Liebster singt am Haus"
"Man sagt mir, deine Mutter"
"Ein Ständchen euch zu bringen"

Book II: "Was für ein Lied soll dir gesungen werden?"
"Ich esse nun mein Brot"
"Mein Liebster hat zu Tische"
"Ich liess mir sagen"
"Schon streck't ich aus im Bett"
"Du sagt mir, dass ich keine Fürstin"
"Wohl kenn ich Euren Stand"
"Lass sie nur gehn"
"Wie soll ich fröhlich sein"
"Was soll der Zorn, mein Schatz"
"Sterb ich, so hüllt in Blumen"
"Und steht Ihr früh am Morgen auf"
"Benedeit die sel'ge Mutter"
"Wenn du, mein Liebster"
"Wie viele Zeit verlor ich"
"Wenn du mich mit den Augen"
"Gesegnet sei das Grün"
"O wär dein Haus durchsichtig"
"Heut Nacht erhob ich mich"
"Nicht länger kann ich singen"
"Schweig einmal still"
"O wüsstest du, wie viel ich deinetwegen"
"Verschling' der Abgrund"
"Ich hab in Penna einen Liebsten"

Amanda Gosier, *soprano*
Matthew Rose, *bass*
Mikael Eliasen, *piano*

❧

Amanda Gosier, student of Mikael Eliasen
Matthew Rose, student of Marlena Kleinman Malas

Mikael Eliasen, Head of the Vocal Studies Department

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-fourth Student Recital

Monday, April 10, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Chang Tina Qu, violin
with Li Jian, piano

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

INTERMISSION

Sonata No. 1 — Béla Bartók (1881-1945)

Allegro appassionato
Adagio
Allegro molto

❧

Chang Tina Qu, student of Jaime Laredo and Ida Kavafian

Li Jian, Staff Pianist

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-fifth Student Recital

Tuesday, April 11, 2000
Curtis Hall, 8 p.m.

❧

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

Anita Mishoukova, *violin*
Ieva Jokubaviciute, *piano*

Viola Concerto — Sir William Walton (1902-1983)

Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Mara Gearman, *viola*
Hugh Sung, *piano*

INTERMISSION

Quartet No. 3, Op. 22 — Paul Hindemith (1895-1963)

Fugato: Sehr langsame Viertel
Schnelle Achtel: Sehr energisch
Ruhige Viertel: Stets fliessend
Mässig schnell Viertel
Rondo: Gemächlich und mit Grazie

Benjamin Bowman, *violin*
Daniel Kossov, *violin*
Che-Hung Chen, *viola*
Joel W. Noyes, *cello*

❧

The Hindemith was prepared by Peter Wiley.

Benjamin Bowman, student of Aaron Rosand

Che-Hung Chen, student of Joseph de Pasquale

Mara Gearman, student of Karen Tuttle

Ieva Jokubaviciute, student of Seymour Lipkin

Daniel Kossov, student of Victor Danchenko

Anita Mishoukova, student of Victor Danchenko

Joel W. Noyes, student of David Soyer

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-sixth Student Recital

Wednesday, April 12, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jason DePue, violin
with Meng-Chieh Liu, piano

Concerto for Two Violins in D minor, BWV 1043 — Johann Sebastian Bach (1685-1750)

Vivace
Lento ma non tanto
Allegro

Jason DePue, *violin*
Zachary DePue, *violin*
The Curtis Chamber Ensemble

Sonata No. 1 in A major, Op. 13 — Gabriel Fauré (1845-1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

INTERMISSION

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

"Malagueña" from Danzas Españolas, Op. 21, No. 1 — Pablo de Sarasate (1844-1908)

Serenade for Violin and Piano — Wallace DePue (b. 1932)

Beau Soir — Claude Debussy (1862-1918)
transcribed by Jascha Heifetz

***La ronde des lutins*, Scherzo-fantastique, Op. 25** — Antonio Bazzini (1818-1897)

❧

Jason DePue, student of Yumi Ninomiya Scott

Zachary DePue, student of Jaime Laredo and Ida Kavafian

Meng-Chieh Liu, Staff Pianist

❧

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-seventh Student Recital

Friday, April 14, 2000
Curtis Hall, 5:15 p.m.

❧

Quartet No. 15 in A minor, Op. 132 — Ludwig van Beethoven (1770-1827)

Assai sostenuto—Allegro
Allegro ma non tanto
Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart: Molto adagio
Alla marcia, assai vivace
Allegro appassionato

Nathan Cole, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

❧

The Beethoven was prepared by Steven Tenenbom.

Nathan Cole, student of Jaime Laredo & Ida Kavafian
Zachary DePue, student of Jaime Laredo & Ida Kavafian
Priscilla Lee, student of David Soyer
Jessica Thompson, student of Karen Tuttle

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1999-2000 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-eighth Student Recital

Friday, April 14, 2000
Curtis Hall, 8 p.m.

❧

Sonata in G minor for Violin and Piano — Claude Debussy (1862-1918)

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Reina Inui, *violin*
Meng-Chieh Liu, *piano*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Benjamin Bowman, *violin*
Hung Sung, *piano*

INTERMISSION

Quartet No. 14 in D minor, D. 810,
Death and the Maiden

Franz Schubert
(1797-1828)

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

Hannah Hyo-Bin Jin, *violin*
Daniel Chong, *violin*
Meng Wang, *viola*
Heui-Un Gloria Kim, *cello*

❧

The Schubert was prepared by Steven Tenenbom.

Benjamin Bowman, student of Aaron Rosand

Daniel Chong, student of Victor Danchenko

Reina Inui, student of Yumi Ninomiya Scott

Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott

Heui-Un Gloria Kim, student of Peter Wiley

Meng Wang, student of Michael Tree & Karen Tuttle

Meng-Chieh Liu, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-ninth Student Recital

Sunday, April 16, 2000
Curtis Hall, 3 p.m.

❧

Graduation Recital
Akiko Tominaga, piano

Sonata in C major, K. 159
Sonata in E minor, K. 291
Sonata in F major, K. 82
Domenico Scarlatti (1685-1757)

Six Variations in F major, Op. 34
Thema: Adagio
Var. I
Var. II: Allegro ma non troppo
Var. III: Allegretto
Var. IV: Tempo di Menuetto
Var. V: Marcia: Allegretto
Var. VI: Allegretto
Ludwig van Beethoven (1770-1827)

Fantaisie, Op. 28 — Alexander Scriabin (1872-1915)

INTERMISSION

Étude d'exécution transcendante No. 12: *Chasse-neige* — Franz Liszt (1811-1886)

Rain Tree Sketch — Toru Takemitsu (1930-1996)

Four Impromptus — Frédéric Chopin (1810-1849)
No. 1 in A-flat major, Op. 29: Allegro assai quasi presto
No. 2 in F-sharp major, Op. 36: Allegretto
No. 3 in G-flat major, Op. 51: Vivace
No. 4 in C-sharp minor, Op. 66, *Fantasie-Impromptu*: Allegro agitato

❧

Akiko Tominaga, student of Eleanor Sokoloff

❧

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventieth Student Recital

Sunday, April 16, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Sara Bitlloch, violin

Sonata No. 10 in G major, Op. 96 — Ludwig van Beethoven (1770-1827)

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco allegretto

Sara Bitlloch, *violin*
Jonathan Biss, *piano*

Sonata for Violin and Piano — Leoš Janáček (1854-1928)

Con moto
Ballada: Con moto
Allegretto
Adagio

Sara Bitlloch, *violin*
Benjamin Hochman, *piano*

INTERMISSION

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Sara Bitlloch, *violin*
Benjamin Hochman, *piano*

❧

Jonathan Biss, student of Leon Fleischer
Sara Bitlloch, student of Rafael Druian
Benjamin Hochman, student of Claude Frank

❧

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-first Student Recital

Monday, April 17, 2000
Curtis Hall, 5:15 p.m.

❧

Dona Nobis Pacem — David Fetter (b. 1935)

Zachary Bond, *bass trombone*

Rhapsody for Bass Trombone — Eric Ewazen (b. 1938)

Zachary Bond, *bass trombone*
Meng-Chieh Liu, *piano*

Sonata in A minor, Op. 36 Edvard Grieg
for Cello and Piano (1843-1907)

Allegro agitato
Andante molto tranquillo
Allegro — Allegro molto e marcato

Heui-Un Gloria Kim, *cello*
Li Jian, *piano*

❧

Zachary Bond, student of Blair Bollinger

Heui-Un Gloria Kim, student of Peter Wiley

Li Jian, Staff Pianist

Meng-Chieh Liu, Staff Pianist

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-second Student Recital

Monday, April 17, 2000
Curtis Hall, 8 p.m.

❧

Scena di Berenice — Joseph Haydn (1732-1809)

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*

"Bella mia fiamma—Resta, o cara," K. 528 — Wolfgang Amadeus Mozart (1756-1791)

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*

"Ah perfido!" Op. 65 — Ludwig van Beethoven (1770-1827)

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*

INTERMISSION

La Voix Humaine — Francis Poulenc (1899-1963)

Joslin Romphf, *soprano*
Mikael Eliasen, *piano*
Chas Rader-Shieber, *stage director*

❧

Joslin Romphf, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

Chas Rader-Shieber, Guest Stage Director

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-third Student Recital

Tuesday, April 18, 2000
Curtis Hall, 5:15 p.m.

❧

Sonata for Viola and Piano, Op. 11, No. 4 — Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

Yoon-Jung Chang, *viola*
Hugh Sung, *piano*

Sonata for Solo Violin — Béla Bartók (1881-1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Jennifer Koh, *violin*

❧

Yoon-Jung Chang, student of Joseph de Pasquale

Jennifer Koh, student of Jaime Laredo & Ida Kavafian

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fourth Student Recital

Tuesday, April 18, 2000
Curtis Hall, 8 p.m.

❧

Liederkreis, Op. 39 — Robert Schumann (1810-1856)

"In der Fremde"
"Intermezzo"
"Waldesgespräch"
"Die Stille"
"Mondnacht"
"Schöne Fremde"
"Auf einer Burg"
"In der Fremde"
"Wehmut"
"Zwielicht"
"Im Walde"
"Frühlingsnacht"

D. Renard Young, *baritone*
Mikael Eliasen, *piano*

***Frauenliebe und Leben*, Op. 42** — Schumann

"Seit ich ihn gesehen"
"Er, der Herrlichste von allen"
"Ich kann's nicht fassen"
"Du Ring an meinem Finger"
"Helft mir, ihr Schwestern"
"Süßer Freund, du blickest"
"An meinem Herzen"
"Nun hast du mir den ersten Schmerz getan"

Carolyn Betty, *soprano*
Mikael Eliasen, *piano*

INTERMISSION

Quatre Chansons de Don Quichotte — Jacques Ibert (1890-1962)

"Chanson du départ"
"Chanson à Dulcinée"
"Chanson du Duc"
"Chanson de la mort de Don Quichotte"

Robert Pomakov, *bass*
David Moody, *piano*

"Nasaan ka Irog?" — Nicanor Abelardo (1893-1934)
"Mutya ng Pasig"
"Bituing Marikit"

Margarita Y. Gomez, *soprano*
Mikael Eliasen, *piano*

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Ang Li, *piano*

❧

Carolyn Betty, student of Mikael Eliasen

Margarita Y. Gomez, student of Mikael Eliasen

Ang Li, student of Eleanor Sokoloff

Robert Pomakov, student of Mikael Eliasen

D. Renard Young, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

David Moody, Opera & Voice Coach

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fifth Student Recital

Wednesday, April 19, 2000
Curtis Hall, 8 p.m.

❧

The Curtis Brass and Percussion Ensemble conducted by Blair Bollinger

Northern Star Fanfare — Libby Larsen (b. 1950)

A Requiem in Our Time — Einojuhani Rautavaara (b. 1928)

Hymnus
Credo et Dubito
Dies Irae
Lacrymosa

The Curtis Brass and Percussion Ensemble

Urban Dances for Brass Quintet — Richard Danielpour (b. 1956)

2. Burlesque
4. Peripetia

Karl Sweedy, *trumpet*
Daniel A. Lee, *trumpet*
Adam Krauthamer, *horn*
Joseph McEttrick, *trombone*
Zachary Bond, *bass trombone*

Eastern Light — David Ludwig (b. 1972)

Independence Day: Wilmington, Vermont
Christmas Eve: Greenport, Long Island, NY
Halloween: New York City
Opening Day: Philadelphia, PA

The Curtis Brass and Percussion Ensemble

INTERMISSION

Fanfare: *Of what is past, or passing, or to come...* — Janice Hamer (b. 1947)

The Curtis Brass and Percussion Ensemble

Quartet for Trombones — Leslie Bassett (b. 1923)

Joseph McEttrick, *trombone*
Anthony Wise, *trombone*
Ryan Johnstone, *trombone*
Zachary Bond, *bass trombone*

Études Choréographiques — Maurice Ohana

Luke Giannini, *percussion*
Gregory Lecoeur, *percussion*
Charles Settle, *percussion*
Raúl Vergara, *percussion*

Sonatine for Brass Quintet — Eugène Bozza (1905-1991)

Allegro vivo
Andante
Allegro vivo
Largo—Allegro

Skye Chung-Ming Chang, *trumpet*
Derek Lance, *trumpet*
Anneka Zuehlke, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Toccata and Fugue in D minor, BWV 565, arranged by Ralph Sauer — Johann Sebastian Bach (1685-1750)

The Curtis Brass and Percussion Ensemble

❧

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The Curtis Brass and Percussion Ensemble
conducted by Blair Bollinger

Trumpet
Skye Chung-Ming Chang
Derek Lance
Daniel A. Lee
Karl Sweedy

Horn
Jacquelyn Adams
Brian Anderson
Michal Emanovsky
Adam Iascone
Adam Krauthamer
Anneka Zuehlke

Trombone
Zachary Bond
Ryan Johnstone
Joseph McEttrick
Anthony Wise

Tuba
John Whitener

Percussion
Luke Giannini
Gregory Lecoeur
Charles Settle
Raúl Vergara

The Bozza was prepared by Nitzan Haroz.
The Danielpour & Bassett were prepared by Blair Bollinger.
The Ohana was prepared by Don Liuzzi.

Skye Chung-Ming Chang, student of David Bilger
Derek Lance, Daniel A. Lee & Karl Sweedy, students of Frank Kaderabek
Zachary Bond, student of Blair Bollinger
Ryan Johnstone, Joseph McEttrick & Anthony Wise, students of Nitzan Haroz
Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Adam Iascone,
Adam Krauthamer & Anneka Zuehlke, students of Myron Bloom
John Whitener, student of Paul Krzywicki
Luke Giannini, Gregory Lecoeur, Charles Settle and Raúl Vergara, students
of Michael Bookspan & Don Liuzzi

Kevin Saunders, tuba, guest

Blair Bollinger, Faculty

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-sixth Student Recital

Friday, April 21, 2000
Curtis Hall, 5:15 p.m.

❧

Graduation Recital
Li-Chu Jessica Huang, flute

"Allegro aperto" from Concerto No. 2 in D major for Flute and Orchestra, K. 314 — Wolfgang Amadeus Mozart (1756-1791)

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

Sonatine for Flute and Piano — Henri Dutilleux (b. 1916)

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

"Allegro" from Sonata for Flute and Piano — Pierre-Max Dubois (b. 1930)

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

Three Pieces for Flute, Clarinet and Bassoon — Walter Piston (1894-1976)

Allegro scherzando
Lento
Allegro

Li-Chu Jessica Huang, *flute*
Anthony McGill, *clarinet*
Catherine Luczkiw, *bassoon*

"Allegro con fermezza" from Concerto for Flute and Orchestra — Aram Khachaturian (1903-1978)

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

❧

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner
Catherine Luczkiw, student of Bernard Garfield
Anthony McGill, student of Donald Montanaro

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-seventh Student Recital

Friday, April 21, 2000
Curtis Hall, 8 p.m.

❧

Caprice, Op. 1, No. 11 — Niccolò Paganini (1782-1840)
Caprice, Op. 1, No. 24

Bracha Malkin, *violin*

Sonata No. 3 in E major, BWV 1016 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Adagio ma non tanto
Allegro

Helena Baillie, *violin*
Paul Jacobs, *harpsichord*

Partita No. 3 in E major, BWV 1006 Bach

Preludio
Loure
Gavotte en Rondeau
Menuett I
Menuett II
Bourée
Gigue

Solomiya Ivakhiv, *violin*

INTERMISSION

Sonata, Op. 11, No. 4 Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

Jessica Thompson, *viola*
Hugh Sung, *piano*

Concerto No. 2 in F minor, Op. 21 Frédéric Chopin (1810-1849)

Maestoso
Larghetto
Allegro vivace

Han-Chien Lee, *piano*
Lang Lang, *piano accompaniment*

❧

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❧

The Bach was prepared by Lionel Party.

Helena Baillie, student of Arnold Steinhardt & Ida Kavafian

Solomiya Ivakhiv, student of Rafael Druian

Paul Jacobs, student of Lionel Party

Lang Lang, student of Gary Graffman

Han-Chien Lee, student of Eleanor Sokoloff

Bracha Malkin, student of Aaron Rosand

Jessica Thompson, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sevety-eighth Student Recital

Monday, April 24, 2000
Curtis Hall, 5:15 p.m.

❧

Toccata
arranged by Marie-Claire Alain
Giovanni Battista Martini
(1706-1784)

Karl Sweedy, *trumpet*
Paul Jacobs, *organ*

"My Heart at Thy Sweet Voice"
Camille Saint-Saëns
(1835-1921)

Karl Sweedy, *trumpet*
Hugh Sung, *piano*

Sonata No. 2 in F major
Pietro Baldassare
(1690-1768)

Allegro
Grave
Allegro

Karl Sweedy, *trumpet*
Paul Jacobs, *organ*

INTERMISSION

Concerto in F minor — Ralph Vaughan Williams (1872-1958)

Allegro moderato
Romanza: Andante sostenuto
Finale: Rondo alla tedesca

John Whitener, *tuba*
Hugh Sung, *piano*

Sonata for Trumpet and Piano — Paul Hindemith (1895-1963)

Mit Kraft
Mäßig bewegt
Trauermusik: Alle Menschen müßen sterben

"Kaddisch"* from *Deux mélodies hébraïques — Maurice Ravel (1875-1937)

Karl Sweedy, *trumpet*
Hugh Sung, *piano*

❧

Paul Jacobs, student of Lionel Party & John Weaver

Karl Sweedy, student of Frank Kaderabek

John Whitener, student of Paul Krzywicki

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-ninth Student Recital

Monday, April 24, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Kaori Yamagami, cello

Suite No. 1 in G major, BWV 1007 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Kaori Yamagami, *cello*

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

INTERMISSION

Sonata in C minor, Op. 6 — Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio — Presto — Adagio
Allegro appassionato

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Suite for Two Cellos, Op. 16 — David Popper (1843-1913)

Andante grazioso
Gavotte: Allegro vivace ma non troppo
Scherzo: Quasi presto
Largo espressivo
Marcia. Finale: Allegro ma non troppo

Kaori Yamagami, *cello*
Helen Lee, *cello*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Helen Lee, student of David Soyer

Kaori Yamagami, student of Orlando Cole

❧

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Student Recital Hotline
Call 215-893-5261

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The Curtis Institute of Music
Opera Theatre
presents

A Midsummer Night's Dream

by Benjamin Britten

April 24, 26 & 28, 2000
The Prince Music Theater



The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based, full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

SYNOPSIS

Act I

In a wood, Fairies enter, followed by Puck, then by Oberon and Tytania, who are in the midst of a marital disagreement. Tytania leaves angrily with her Fairy troupe. To torment her, Oberon tells Puck to fetch a flower whose juice, when placed on a person's eyelids, causes instant infatuation with the first creature the person sees upon awakening. Puck leaves, and Oberon withdraws as two lovers, Lysander and Hermia, enter, distressed that Hermia must marry Demetrius. They wander off; Demetrius enters, pursued by Helena, who loves him. He brusquely tells her to leave him alone. Oberon returns to reverse these lovers' infatuations. When Puck brings the flower, Oberon plans to place its drops on the eyelids of the sleeping Tytania; he tells Puck to do the same to Demetrius, making sure that when Demetrius wakes it is to the sight of Helena. Both depart. Six rustic artisans enter to rehearse the play *Pyramus and Thisbe*; after casting is finally decided, they leave, planning to return that evening. Lysander and Hermia reappear and lie down to sleep. Puck, wandering in search of the Athenian youth described by Oberon, mistakes Lysander for Demetrius and places the drops on his eyelids.

Puck leaves and Demetrius enters, trying to shake the attentions of Helena, who is tired and lies down. Seeing Lysander nearby, she wakes him and he declares his love for her. Helena leaves in distress; Lysander follows, whereupon Hermia wakes alone and searches for her lover. Tytania now returns and goes to sleep. Oberon steals in and places the drops on her eyelids.

Act II

Tytania is still sleeping; the rustics return to rehearse and Puck spies on them. After his first entrance, Bottom exits to await his next cue. Finding him so close to the sleeping Tytania, Puck transforms Bottom's head into that of a donkey. Frightened by the sight, the other rustics run off, leaving Bottom to sing away his fear. This wakes Tytania, who is immediately smitten with him and summons her Fairies to wait on him. He plays along, falling asleep in Tytania's arms. Oberon and Puck look in, pleased with their work; however, when Demetrius appears, following Hermia to protest innocence that he has killed his rival Lysander, Oberon and Puck realize the drops went to the wrong Athenian youth. Demetrius collapses in sleep, whereupon Oberon places the drops on his lids.

Oberon and Puck then stand aside to witness the infatuation of Lysander for Helena, who is still trying to escape him. Demetrius, waking, is suddenly smitten with her. Helena, feeling herself the victim of a conspiracy, turns to Hermia—who has just arrived in search of Lysander—and accuses her of being part of it. There follows a wild exchange among the four lovers, all misunderstanding what has happened.

As they disperse, Oberon accuses Puck of causing the confusion and orders him to remedy it by putting the drops on Lysander's eyelids again. Oberon vanishes, and Puck—encountering Lysander, who is trying to find Demetrius to fight him—pretends to be Demetrius, playing hide-and-seek with Lysander until he falls asleep.

Puck then plays a similar trick on Demetrius, who also falls asleep. The exhausted Helena and then Hermia return. When they too fall asleep, Fairies surround the four lovers.

Act III

The next morning, as Tytania, Bottom and the two pairs of lovers lie asleep on the ground, Oberon and Puck return and release Tytania from her spell. The lovers awake and plan to return to Athens, wondering about the events of the previous night. With the donkey's head removed, Bottom too recalls his strange evening in the woods. He is joined by his colleagues, and they prepare to present their play.

Theseus is preparing to wed Hippolyta. The lovers appear before him, explaining the previous night's adventures. Lysander admits he and Hermia hoped to escape so they could marry. Demetrius admits he pursued them in anger (followed by the faithful Helena), because he was engaged to Hermia and wanted her for himself. Theseus, seeing them sorted out properly, says he will overrule Hermia's father and unite the lovers. The rustics offer their play. At its ending, and when the guests leave—the Fairies, Puck, Oberon and Tytania follow them. As they leave, Puck delivers a brief epilogue.

BIOGRAPHIES

Ian Robertson, *conductor*

Chorus director and conductor with the San Francisco Opera since 1987, Ian Robertson made his company conducting debut in 1988 with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot* and *Il Trovatore*. In addition to his work with the Opera Chorus, Mr. Robertson has led the Opera Orchestra in concerts at the War Memorial Opera House and as part of the 1994 Summer Concert series. He was previously head of music and chorus director of the Scottish Opera, for which he also conducted several productions. A native of Scotland, he trained as a pianist at the Royal Scottish Academy of Music, where he won numerous awards as well as a scholarship to the University of Glasgow. Mr. Robertson has performed in recital at the Edinburgh International Festival and in such venues as Wigmore Hall and the Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. In past seasons, Mr. Robertson conducted the Curtis productions of Tchaikovsky's *Iolanta*, Puccini's *La Rondine*, Britten's *Rape of Lucretia* and Mozart's *Don Giovanni*.

Chas Rader-Shieber, *stage director, scenic designer*

Known for his innovative stagings of Mozart and Handel, Chas Rader-Shieber returns to The Curtis Institute of Music Opera Theatre for the 13th time with this

SYNOPSIS

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Philadelphia, with the Voices of Ascension in Connecticut and as part of Lincoln Center's Mostly Mozart Festival. Conductor Joseph Ohrt is a strong advocate of contemporary music and has commissioned and conducted nearly 50 premieres. Choirs under his direction have appeared at the White House, the Kennedy Center and Carnegie Hall. In addition, he has prepared performances for many heads of state, including Bill Clinton, Nelson Mandela and F. W. DeKlerk of South Africa, President Vaclav Havel of the Czech Republic, and Prime Minister Shimon Peres of Israel.

Singing the role of Puck is choir member David Loux, a 15-year-old student at Unami Middle School in Chalfont, Pennsylvania. David frequently performs with both the American Children's Choir and the Young Singers of Pennsylvania and also plays on the ice hockey team at Central Bucks High School-West.



The Orchestra

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Duoming Ba
Benjamin Bowman
Pavel Ilyashov
Paul Kim
Jung-min Amy Lee
Susie Park

Viola
Teng Li
Meng Wang

Cello
Yumi Kendall
Heui-Un Gloria Kim

Bass
Jeffrey Beecher
Jon Keigwin

Flute
Andrea Kaplan
Elissa Pohorily

Oboe
Liang Wang

Clarinet
Victoria Luperi
Agnes Marchione

Bassoon
Adrian Morejon

Horn
Jacquelyn Adams
Anneka Zuehlke

Trumpet
Derek Lance

Trombone
Anthony Wise

Percussion
Luke Giannini
Raúl Vergara

Harp
Chia-Yuan Liang
Graziella Vô-Perrier

Keyboard
Susan Nowicki



production. At Curtis, he has directed productions of Handel's *Xerxes* and *Alcina*, Monteverdi's *The Coronation of Poppea*, and Mozart's *Idomeneo* and *Don Giovanni*, among others. For four years Mr. Rader-Shieber was the artistic director of the Skylight Opera Theatre in Milwaukee, where his productions included *Eugene Onegin*, *Pelléas et Mélisande*, *The Magic Flute* and the American premiere of Mozart's *The Jewel Box*. In Europe, he has directed Mozart's *Don Giovanni* and *The Marriage of Figaro*, as well as the Brooks/Bizet *La Tragédie de Carmen*. In recent years his work has been seen at the Minnesota Opera, Opera Omaha, Vancouver Opera, Anchorage Opera and the Opera Company of Philadelphia. This season he staged *Semele* for the Anchorage Opera, Gluck's *Armide* for the Juilliard Opera Center and will create a new production of Strauss' *Ariadne auf Naxos* for the Music Academy of the West.

Nancy Brous, *costume designer*

A native of New York City, Nancy Brous has designed costumes for films as well as theater, dance and television productions. Her recent credits include *Carmina Burana* at the New York City Opera and *Fin de Siècle* for the Alvin Ailey American Dance Theatre, as well as the films *Hurricane Streets*, *Money Kings* and the soon-to-be-released *Maryam*. Ms. Brous' work has also been produced in Europe and Asia, and in the U.S. at the Brooklyn Academy of Music, the Joyce Theater, Jacob's Pillow, the Wolftrap Festival and the American Dance Festival, and can also be seen on MTV, VH1 and the Showtime networks.

Allen D. Hahn, *scenic & lighting designer*

A Midsummer Night's Dream marks Allen Hahn's second collaboration with the Curtis Opera Theatre, after designing *Impressions de Pelléas* last year. His recent opera credits include Christopher Alden's staging of *Barbe-bleue* and James Robinson's of *Le Jolie Fille de Perth* for Opera Français at Alice Tully Hall. With director Keith Warner, he designed Mozart's *La Finta Giardiniera* for Opera Zuid (Netherlands), Conrad Susa's *Transformations* at Opera Theatre of Saint Louis and *Il Trittico* at the Spoleto Festival USA. Mr. Hahn also designed lighting and scenery for *The Elektra Fugues* and *Cry Pitch Carrolls* with composer Matthew Pierce and librettist Ruth Margraff, with whom he is also a founding member of the Opera Project. He recently designed a new piece for choreographer Donald Byrd for the Harkness Dance Project. He also works regularly with the Builders' Association for which he lit *The White Album* and served as Jennifer Tipton's associate for last year's production of *Jump Cut (Faust)* in France, Belgium and Germany.

The American Children's Choir

The American Children's Choir sings regularly with professional choirs, orchestras and opera companies on the East Coast. Membership is arranged to fit each occasion and for these performances consists only of boys. In addition to the Curtis production, this season has included performances of *Tosca* with the Opera Company of

Philadelphia, with the Voices of Ascension in Connecticut and as part of Lincoln Center's Mostly Mozart Festival. Conductor Joseph Ohrt is a strong advocate of contemporary music and has commissioned and conducted nearly 50 premieres. Choirs under his direction have appeared at the White House, the Kennedy Center and Carnegie Hall. In addition, he has prepared performances for many heads of state, including Bill Clinton, Nelson Mandela and F. W. DeKlerk of South Africa, President Vaclav Havel of the Czech Republic, and Prime Minister Shimon Peres of Israel.

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Horn
Jacquelyn Adams
Anneka Zuehlke

Trumpet
Derek Lance

Trombone
Anthony Wise

Percussion
Luke Giannini
Raúl Vergara

Harp
Chia-Yuan Liang
Graziella Vô-Perrier

Keyboard
Susan Nowicki



Viola

Cathy Basrak
John S. & James L. Knight Fellowship

Yoon-Jung Chang
Friends of Curtis Fellowship

Che-Hung Chen
Cyrus H. K. Curtis Fellowship

Mara Gearman
Huldah Bender Kerner, M.D. Fellowship

Anton Jivaev
Mary Louise Curtis Bok Fellowship

Rachel Ku
Curtis Alumni Fellowship

Dmitry Kustanovich
Bok Foundation Fellowship

Teng Li
Cyrus H. K. Curtis Fellowship

Marvin Moon
Independence Foundation Fellowship

Melissa Reardon
Cyrus H. K. Curtis Fellowship

Jennifer Stumm
Bok Foundation Fellowship

Jessica Thompson
Ruth & Eugene Helmer Fellowship

Meng Wang
Bok Foundation Fellowship

Violin

Duoming Ba
Bok Foundation Fellowship

Helena Baillie
J. Oliver Lewis Memorial Fellowship

Sara Bitlloch
Edwin B. Garrigues Fellowship

Oscar Bohórquez
Bok Foundation Fellowship

Benjamin Bowman
Jean J. Sterne Fellowship

Karina Canellakis
Cyrus H. K. Curtis Fellowship

Angelia Cho
Friends of Curtis Fellowship

Daniel Chong
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Nathan Cole
Efrem Zimbalist Fellowship

Donnie Deacon
Mr. & Mrs. Shaun F. O'Malley Fellowship

Jason DePue
Blank, Rome, Comisky & McCauley Fellowship

Zachary DePue
David H. Springman Memorial Fellowship

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Louisa Knapp Curtis Fellowship

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Buder Foundation Fellowship

Reina Inui
Louisa Knapp Curtis Fellowship

Solomiya Ivakhiv
Cyrus H. K. Curtis Fellowship

Stephanie Jeong
Louisa Knapp Curtis Fellowship

Hannah Hyo-Bin Jin
Mary Louise Curtis Bok Fellowship

Erin Keefe
Bok Foundation Fellowship

Nicolas Kendall
John J. Medveckis Fellowship

Paul Kim
Horace W. Goldsmith Fellowship

Jennifer Koh
Herbert & Evelyn Axelrod Fellowship

Daniel Kossov
Jack Wolgin Fellowship

Piotr Kwasny
Cyrus H. K. Curtis Fellowship

Margaret Kwon
Bok Foundation Fellowship

Bo-Kyung Lee
Cyrus H. K. Curtis Fellowship

Hyun-Ju Lee
Bok Foundation Fellowship

Jinyeong Jessica Lee
Bok Foundation Fellowship

Jung-min Amy Lee
Louisa Knapp Curtis Fellowship

Jessica Linnebach
Grace Sherman Fellowship

Bracha Malkin
Cyrus H. K. Curtis Fellowship

Anita Mishoukova
Bok Foundation Fellowship

Dina Nesterenko
Louisa Knapp Curtis Fellowship

Susie Park
Herbert & Evelyn Axelrod Fellowship

Chang Tina Qu
Edwin B. Garrigues Fellowship

Violoncello

Soo Ryoung Bae
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Efe Baltacigil
Bok Foundation Fellowship

Yi-Chun Chen
Louisa Knapp Curtis Fellowship

Victoria Hurt
Florence R. Laden Memorial Fellowship

Yeon-Sun Joo
Bok Foundation Fellowship

Yumi Kendall
Friends of Curtis Fellowship

Heui-Un Gloria Kim
Mary Louise Curtis Bok Fellowship

Daniel Lee
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Cyrus H. K. Curtis Fellowship

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Louisa Knapp Curtis Fellowship

Kaori Yamagami
Louisa Knapp Curtis Fellowship

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Margaret Aull Wynne Fellowship

Carolyn Betty
Bok Foundation Fellowship

Karin Caspi
Mary Louise Curtis Bok Fellowship

Lauren Curnow
Bok Foundation Fellowship

Quirijn de Lang
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Ramone Diggs
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Jacquelyn Familant
Edwin B. Garrigues Fellowship

Rachael Garcia
Cyrus H. K. Curtis Fellowship

Eve Gigliotti
Louisa Knapp Curtis Fellowship

Margarita Y. Gomez
Leila A. Wike Fellowship

Amanda Gosier
Louisa Knapp Curtis Fellowship

Joseph Guyton
Mary Louise Curtis Bok Fellowship

Jeffrey Kim
Bok Foundation Fellowship

Suk Chul Kim
Cyrus H. K. Curtis Fellowship

Brian Kontes
Bok Foundation Fellowship

Valeriano Lanchas
David H. Springman Memorial Fellowship

Robert Pomakov
Bok Foundation Fellowship

Joslin Romphf
Barbara Moskow Goldberg Fellowship

Matthew Rose
William Horne Fellowship

Karen Slack
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Lina Tetruashvili
Friends of Curtis Fellowship

Yalí-Marie Williams
Bok Foundation Fellowship

D. Renard Young
Mary Louise Curtis Bok Fellowship

Hung Yun
Bok Foundation Fellowship

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Ted Altschuler	*Acting*
Susan S. Ashbaker	*Opera & Voice Coach*
Myra Bazell	*Movement*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Charles Conwell	*Stage Combat & Fencing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Luke Housner	*Staff Pianist*
Eunae Koh	*Rehearsal Pianist/Coach*
Anne Addicks	*English & German Diction*
Marlena Kleinman Malas	*Voice Teacher*
Ghenady Meirson	*Russian Diction*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*
Donald St. Pierre	*Opera & Voice Coach*

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THE FRIENDS OF THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighteenth Student Recital

Tuesday, April 25, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Liza Ferschtman, violin
with Anna Polonsky, piano

Sonata No. 4 in A minor, Op. 23 — Ludwig van Beethoven (1770-1827)

Presto
Andante scherzoso, più allegretto
Allegro molto

Sonata No. 1 in F minor, Op. 80 — Sergei Prokofiev (1895-1963)

Andante assai
Allegro brusco
Andante
Allegrissimo

INTERMISSION

Divertimento for Violin and Piano — Igor Stravinsky (1882-1971)

Sinfonia
Danses suisses
Scherzo
Pas de deux

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844-1908)

❧

Liza Ferschtman, student of Ida Kavafian

Anna Polonsky, Piano '99

❧

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-first Student Recital

Wednesday, April 26, 2000
Curtis Hall, 8 p.m.

❧

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)
Andante—Allegro vivace
Adagio—Allegro vivace

Victoria Hurt, *cello*
Li Jian, *piano*

Sinfonia Concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)
Allegro maestoso
Andante
Presto

Daniel Kossov, *violin*
Donnie Deacon, *viola*

The Curtis Chamber Orchestra

INTERMISSION

Sonata in D minor — Claude Debussy (1862-1918)

Prologue: Lent
Sérénade: Modérément animé
Finale: Animé

Victoria Hurt, *cello*
Li Jian, *piano*

Concerto No. 2 in B-flat major, Op. 83 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

Vitalij Kuprij, *piano*
Hugh Sung, *piano accompaniment*

❧

The Mozart was prepared by Ida Kavafian.

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Victoria Hurt, student of Orlando Cole

Daniel Kossov, student of Victor Danchenko

Vitalij Kuprij, student of Gary Graffman

Li Jian, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-second Student Recital

Friday, April 28, 2000
Curtis Hall, 5:15 p.m.

❧

Suite No. 4 in E-flat major, BWV 1010 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Yi-Chun Chen, *cello*

Quartet No. 8 in E minor, Op. 59, No. 2, Ludwig van Beethoven
Razumovsky (1770-1827)

Allegro
Molto adagio
Allegretto
Finale: Presto

Susie Park, *violin*
Nicolas Kendall, *violin*
Teng Li, *viola*
Daniel Lee, *cello*

❧

The Beethoven was prepared by Steven Tenenbom.

Yi-Chun Chen, student of David Soyer

Nicolas Kendall, student of Victor Danchenko

Daniel Lee, student of Orlando Cole & Peter Wiley

Teng Li, student of Michael Tree & Karen Tuttle

Susie Park, student of Jaime Laredo & Ida Kavafian

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-third Student Recital

Friday, April 28, 2000
Curtis Hall, 8 p.m.

❧

Concerto in A minor, BWV 1041 — Johann Sebastian Bach (1685-1750)

[Allegro]
Andante
Allegro assai

Jessica Linnebach, *violin*

Donnie Deacon, *violin*
Daniel Kossov, *violin*
Anton Jivaev, *viola*
Joel W. Noyes, *cello*
Jordan Anderson, *double bass*
Tamir Hasson, *harpsichord*

Piano Trio No. 1 in B major, Op. 8 — Johannes Brahms (1833-1897)

Allegro con brio
Scherzo: Allegro molto
Adagio non troppo
Finale: Allegro molto agitato

Jason DePue, *violin*
Na-Young Baek, *cello*
Lang Lang, *piano*

INTERMISSION

Quartet No. 14 in C-sharp minor, Op. 131 — Ludwig van Beethoven (1770-1827)

Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Jason DePue, *violin*
Karina Canellakis, *violin*
Che-Hung Chen, *viola*
Na-Young Baek, *cello*

❧

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❧

The Bach was prepared by Ida Kavafian.

The Beethoven was prepared by Steven Tenenbom.

The Brahms was prepared by Peter Wiley.

Jordan Anderson, student of Harold Robinson

Na-Young Baek, student of Orlando Cole

Karina Canellakis, student of Ida Kavafian

Che-Hung Chen, student of Joseph de Pasquale

Jason DePue, student of Yumi Ninomiya Scott

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Tamir Hasson, student of Otto-Werner Mueller

Anton Jivaev, student of Joseph de Pasquale

Daniel Kossov, student of Victor Danchenko

Lang Lang, student of Gary Graffman

Jessica Linnebach, student of Jaime Laredo & Ida Kavafian

Joel W. Noyes, student of David Soyer

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fourth Student Recital

Saturday, April 29, 2000
Curtis Hall, 8 p.m.

❧

Deuxième Fantaisie — Jehan Alain (1911-1940)

Fête — Jean Langlais (1907-1991)

Svetlana Fiakhretdinova, *organ*

Trio for Brass — Vaclav Nelhybel (1919-1996)

Derek Lance, *trumpet*
Brian Anderson, *horn*
Ryan Johnstone, *trombone*

Symphony No. 3, Op. 28 — Louis Vierne (1870-1937)

Allegro maestoso
Cantilène
Intermezzo
Adagio
Final

John Richardson, *organ*

INTERMISSION

Violin Concerto in E minor, Op. 64 — Felix Mendelssohn (1809-1847)

Allegro, molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace

Piotr Kwasny, *violin*
Jungeun Kim, *piano*

"Großmächtige Prinzessin"
from *Ariadne auf Naxos*, Op. 60 — Richard Strauss (1864-1949)

Jacquelyn Familant, *soprano*
Susan Nowicki, *piano*

❧

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❧

The Nelhybel was prepared by Nitzan Haroz.

Brian Anderson, student of Myron Bloom

Jacquelyn Familant, student of Mikael Eliasen

Svetlana Fiakhretdinova, student of John Weaver

Ryan Johnstone, student of Nitzan Haroz

Piotr Kwasny, violin class of 2001

Derek Lance, student of Frank Kaderabek

John Richardson, student of John Weaver

Jungeun Kim, Staff Pianist

Susan Nowicki, Opera and Voice Coach

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fifth Student Recital

Sunday, April 30, 2000
Curtis Hall, 3 p.m.

❧

Graduation Recital
Joseph McEttrick, trombone

Romance for Trombone and Piano — Carl Maria von Weber (1786-1826)

Joseph McEttrick, *trombone*
Jungeun Kim, *piano*

Fantasy for Trombone and Orchestra, Op. 42 — Paul Creston (1906-1985)

Joseph McEttrick, *trombone*
Qiong-Yan Jenny Chai, *piano*

INTERMISSION

Nocturno for Trombone and Piano, Op. 7 — Franz Strauss (1822-1905)

Joseph McEttrick, *trombone*
Jungeun Kim, *piano*

Sonata in E minor, RV 40 — Antonio Vivaldi (1678-1741)

Largo
Allegro
Largo
Allegro

Joseph McEttrick, *trombone*
Jungeun Kim, *piano*

Pièce Concertante, Op. 27 — Carlos Salzedo (1885-1961)

Joseph McEttrick, *trombone*
Sean Kennard, *piano*

***Cousins*, for Trombone, Cornet and Piano** — Herbert Clarke (1867-1945)

Joseph McEttrick, *trombone*
Karl Sweedy, *trumpet*
Sean Kennard, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Sean Kennard, student of Eleanor Sokoloff

Joseph McEttrick, student of Nitzan Haroz

Karl Sweedy, student of Frank Kaderabek

Jungeun Kim, Staff Pianist

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-sixth Student Recital

Sunday, April 30, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Dmitry Kustanovich, viola

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Dmitry Kustanovich, *viola*
Ieva Jokubaviciute, *piano*

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1757-1791)

Allegro
Adagio
Rondeau: Allegro

Esther Hoppe, *violin*
Dmitry Kustanovich, *viola*

INTERMISSION

Concerto for Viola & Orchestra — Béla Bartók (1881-1945)

Moderato
Adagio religioso
Allegro vivace

Dmitry Kustanovich, *viola*
Christina Anum-Dorhuso, *piano*

❧

The Mozart was prepared by Joseph de Pasquale.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Esther Hoppe, student of Ida Kavafian

Ieva Jokubaviciute, student of Seymour Lipkin

Dmitry Kustanovich, student of Joseph de Pasquale

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-seventh Student Recital

Monday, May 1, 2000
Curtis Hall, 5:15 p.m.

❧

***Winterreise*, Op. 89, D. 911** — Franz Schubert (1797-1828)

"Gute nacht: Fremd bin ich eingezogen"
"Die Wetterfahne: Der Wind spielt"
"Gefrorne Tränen: Gefrorne Tropfen fallen"
"Erstarrung: Ich such im Schnee vergebens"
"Der Lindenbaum: Am Brunnen vor dem Tore"
"Wasserflut: Manche Trän' aus meinen Augen"
"Auf dem Flusse: Der du so lustig rauschtest"
"Rückblick: Es brennt mir unter beiden Sohlen"
"Irrlicht: In die tiefsten Felsengründe"
"Rast: Nun merk ich erst, wie müd ich bin"
"Frühlingstraum: Ich träumte von bunten Blumen"
"Einsamkeit: Wie eine trübe Wolke"

"Die Post: Von der Straße her"
"Der greise Kopf: Der Reif hat einen weißen Schein"
"Die Krähe: Eine Krähe war mit mir"
"Letzte Hoffnung: Hie und da ist an den Bäumen"
"Im Dorfe: Es bellen die Hunde"
"Der stürmische Morgen: Wie hat der Sturm zerrissen"
"Täuschung: Ein Licht tanzt freundlich"
"Der Wegweiser: Was vermeid ich denn die Wege"
"Das Wirtshaus: Auf einen Totenacker"
"Mut: Fliegt der Schnee mir ins Gesicht"
"Die Nebensonnen: Drei Sonnen sah ich"
"Der Leiermann: Drüben hinterm Dorfe"

Valeriano Lanchas, *bass*
Benjamin Hochman, *piano*

❧

Valeriano Lanchas, student of Mikael Eliasen

Benjamin Hochman, student of Claude Frank

❧

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THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

obert Spano, *conductor*
Jaime Laredo, *violin*





75

CURTIS

CELEBRATING
SEVENTY-FIVE YEARS
OF EXCELLENCE

MAY 1, 2000

THE ACADEMY OF MUSIC

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based, full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 25 other countries study with the school's renowned 87-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri String Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, these thrice-weekly recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

Photo credits: Jean Brubaker, Don Tracy



The Symphony Orchestra of The Curtis Institute of Music

The Jack Wolgin Orchestral Concerts

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

MONDAY, MAY 1, 2000
ACADEMY OF MUSIC
8:00 PM

Robert Spano, *conductor*
Jaime Laredo, *violin*

HAGEN
Much Ado* (world premiere)

MOZART
Violin Concerto No. 3 in G major, K. 216

Allegro
Adagio
Rondo: Allegro

Intermission

HIGDON
blue cathedral* (world premiere)

BRAHMS
Symphony No. 4 in E minor, Op. 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

** Commissioned for the 75th anniversary of The Curtis Institute of Music, underwritten in part by the Philadelphia Music Project, with funding from the Pew Charitable Trusts, and by the Stockton Rush Bartol Foundation.*

Robert Spano

Recently appointed music director of the Atlanta Symphony, alumnus Robert Spano (Conducting '85) is now in his fourth season as music director of the Brooklyn Philharmonic Orchestra. He has led nearly every major North American orchestra, including the Boston Symphony Orchestra, where he served as assistant conductor from 1991 to 1994. Among Mr. Spano's numerous international activities are guest conducting engagements with the Frankfurt Radio Orchestra, Orchestra of the Hague, Helsinki Philharmonic, New Japan Philharmonic in Tokyo, Royal Opera at Covent Garden, Tonhalle Orchester of Zurich and the Welsh National Opera. He has served on the faculty of the Oberlin Conservatory of Music since 1989; in 1994, he received the prestigious Seaver/National Endowment of the Arts Conductor Award. Mr. Spano studied conducting with Max Rudolf at The Curtis Institute of Music.

Jaime Laredo

Curtis faculty member and alumnus Jaime Laredo (Violin '59) is a frequent soloist with today's major orchestras. He is also a celebrated chamber musician who performs regularly with the Kalichstein-Laredo-Robinson Trio, of which he is a founding member, and in a quartet with Emanuel Ax, Isaac Stern and Yo-Yo Ma. He is artistic director of New York's Chamber Music at the Y series and music director of both the Brandenburg Ensemble and the New York String Orchestra, positions he inherited from Alexander Schneider. Most recently, he was named artistic advisor of the Vermont Symphony Orchestra. Mr. Laredo has recorded over 40 discs, including recent releases on the Sony Classical and Arabesque labels. This season marks the 40th anniversary of his Carnegie Hall recital debut.

Daron Hagen

Curtis alumnus Daron Hagen (Composition '84) has written works in every genre and received commissions from major symphony orchestras throughout the U.S. He studied at The Curtis Institute of Music and the Juilliard School, where his principal teachers were Ned Rorem and David Diamond. In addition to receiving numerous awards and fellowships, his works have been premiered by the New York Philharmonic, Philadelphia Orchestra, Brooklyn Philharmonic and St. Louis Symphony. Mr. Hagen has composed three major operas as well: *Shining Brow* for the Madison Opera, *Vera of Las Vegas* and *Bandanna*, which was recorded on ARSIS Audio. His discography also includes recordings on the Albany, Sierra Classical, Josara and Mark labels. He taught composition at Bard College for over 10 years, as well as at such institutions as the City College of New York, New York University and Princeton University. Mr. Hagen also served on the Curtis faculty from 1996 to 1998, at which time he left academia in order to devote his time entirely to composing.

Jennifer Higdon

A Curtis graduate and current faculty member, Jennifer Higdon (Composition '88) is a recipient of numerous honors, including a Guggenheim Fellowship, NEA grant and awards from such organizations as the American Academy of Arts and Letters, ASCAP, Composers Inc., and the International League of Women Composers. A 1999 Pew Fellow in the Arts, Dr. Higdon's recent commissions include works for the Philadelphia and Minnesota orchestras, the Orchestra of St.

Luke's, the American Composers Orchestra, the Women's Philharmonic, eighth blackbird and the Van Cliburn Piano Competition, as well as a quintet for Gary Graffman and the Lark String Quartet. Her orchestral composition *Shine* was chosen by *USA Today* as Best New Contemporary Classical Work of 1996. Dr. Higdon received a Bachelor of Music degree from Bowling Green State University and M.A. and Ph.D. degrees from the University of Pennsylvania. Her extensive discography can be heard on such labels as CRI, Crystal, Centaur and I Virtuosi Records, with five new recordings being released in fall of 2000.

PROGRAM NOTES

Daron Hagen

Born: Milwaukee, November 4, 1961

Much Ado

Much Ado is a traditional comedic overture in rondo form which lasts nine-and-a-half minutes. It was composed during the fall of 1999 in New York City to celebrate the 75th anniversary of the founding of The Curtis Institute of Music. The tempo marking at the beginning of the piece is *Galloping Headlong.*

To my mind, a comedy like Shakespeare's *Much Ado About Nothing* is about the power of lies versus the power of the truth, or, if you will, style and artifice versus substance and sincerity. As my friend and frequent collaborator, poet Paul Muldoon said more pithily in the libretto of our opera *Vera of Las Vegas*: " 'Truth is a business that needs illusion/some sleight of hand/if it's not going to fold/or belly up.' Deceit is a double-edged sword. It may work out for the better or it may do irreparable harm. Nevertheless, love conquers all, the Bard insists: 'Sing no more ditties, sing no moe, /Of dumps so dull and heavy; /The fraud of men was ever so, /Since summer first was leafy: /Then sigh not so, but let them go, /And be you blithe and bonny, /Converting all your sounds of woe/Into Hey nonny, nonny.' "

What a merry, exhilarating play! Love conquers all—with the help of a little artifice: witty, wary Benedick and Beatrice are tricked into falling for one another. Both overhear conversations about how the other person is desperately in love but is afraid to reveal it. They succumb to the ruse and become hopelessly smitten—the revelation that they are an object of desire makes them giddy with joy, allowing them to open their hearts to each other. Their open-faced friends Hero and Claudio are to be married in one week. Meanwhile, the evil Don Jon conspires to break up the wedding by staging a tryst and accusing Hero of infidelity. Only through the mechanism of another ruse is Hero's honor restored and a double wedding managed. The humor of the play began with the flouting of Benedick by Beatrice; it ends with the spectacle of Benedick stopping her mouth with a kiss. It is significant that of all Shakespeare's plays, *Much Ado* should be the only one that closes with a dance: "Come, come, we are friends," commands Benedick: "let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels...strike up, pipers."

—Daron Hagen

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Wolfgang Amadeus Mozart

Born: Salzburg, January 27, 1756
Died: Vienna, December 5, 1791

Violin Concerto No. 3 in G major, K. 216

Mozart's five authentic violin concertos were all products of a single year, 1775. At 19, he was already a veteran of five years' experience as concertmaster in the Salzburg archiepiscopal music establishment, for which his duties included not only playing, but also composing, acting as co-conductor with the keyboard performer (modern conducting did not originate for at least two more decades) and soloing in concertos. It was for this last function that he wrote these concertos. He was, of course, a quick study at all that he did, and each of these concertos builds on the knowledge gained from its predecessors. It was with the last three (K. 216, K. 218, K. 219) that something more than simple experience emerged, however, because it is with these compositions that Mozart indisputably entered his maturity. These are his earliest pieces now regularly heard in the concert hall.

The opening *Allegro* is one of Mozart's perfectly balanced sonata-concerto forms. The orchestral introduction presents at least four thematic kernels: the bold opening gesture; a mock fanfare; a subsidiary melody with long notes in the woodwinds; and a motive with quick, flashing notes in the violins. The soloist enters with the bold opening gesture and continues with elaborations upon the themes from the introduction. The subsidiary melody appears again in long notes from the oboe, but is quickly taken over by the solo violin. The flashing-note motive from the end of the introduction and the mock fanfare draw the exposition to a close. The development is largely

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based on the subsidiary theme. A recitative-like passage bridges to the recapitulation.

The luminous sonority of the exquisite slow movement is created by muted strings, pizzicato basses and sustained wind harmonies. The description sounds clinical; the music sounds heavenly. Against this languorous orchestral backdrop, the violin enters like a sparkling shaft of light reflected through a brilliant gemstone. The sonata-form movement proceeds with an exquisite grace and refined elegance that no composer has ever surpassed.

The finale is an effervescent rondo. The orchestra presents the principal theme, a happy, dancing tune in swinging triple meter. The soloist joins in at the first episode. The rondo theme bubbles up twice again (with an intervening episode) before the music comes to an abrupt stop. As though a door had been thrown open onto a party in an adjoining room, contrasting dance music intrudes: first a stately, almost pompous step for the elders, then a perky strain for the kids. The door closes, the earlier music resumes and the festivities move to a happy, if deceptive, ending.

— ©2000 Dr. Richard E. Rodda

Jennifer Higdon

Born: Brooklyn, December 31, 1962

blue cathedral

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—Jennifer Higdon
March 2000

Johannes Brahms

Born: Hamburg, May 7, 1833
Died: Vienna, April 3, 1897

Symphony No. 4 in E minor, Op. 98

In the popular image of Brahms, he appears as a patriarch: full grey beard, rosy cheeks, sparkling eyes. He grew the beard in his late 40s as, some say, a compensation for his late physical maturity—he was in his 20s before his voice changed and he needed to shave—and it seemed to be an external admission that Brahms had allowed himself to become an old man. The ideas did not flow so freely as he approached the age of 50, and he even put his publisher on notice to expect nothing more. Thankfully, the ideas did come, as they would for more than another decade, and he soon completed the superb Third Symphony. The philosophical introspection continued, however, and was reflected in many of his works. The Second Piano Concerto of 1881 is almost autumnal in its mellow ripeness; this Fourth Symphony is music of deep thoughtfulness that leads "into realms

where joy and sorrow are hushed, and humanity bows before that which is eternal," wrote the eminent German musical scholar August Kretzschmar.

The first movement of the Fourth Symphony begins almost in mid-thought, as though the mood of sad melancholy pervading this opening theme had existed forever and Brahms had simply borrowed a portion of it to present musically. The movement is founded upon the tiny two-note motive (short-long) heard immediately at the beginning. To introduce the necessary contrasts into this sonata-allegro form, other themes are presented, including a broadly lyrical one for horns and cellos and a fragmented fanfare. The movement grows with dark majesty to its closing pages.

"A funeral procession moving across moonlit heights" is how the young Richard Strauss described the second movement. Though the tonality is nominally E major, the movement opens with a stark melody, pregnant with grief, in the ancient Phrygian mode. The mood brightens, but the introspective sorrow of the beginning is never far away, imparting a sense of comforting tears washing away great loss.

The third movement is the closest Brahms came to a true scherzo in any of his symphonies. Though such a dance-like movement may appear antithetical to the tragic nature of the Symphony, this scherzo is actually a necessary contrast within the work's total structure since it serves to heighten the pathos of the surrounding movements, especially the granitic splendor of the finale.

The finale is a passacaglia—a series of variations on a short, recurring melody. The passacaglia was a compositional technique highly favored by Baroque composers which fell into disuse with the changed requirements of the music of the Classical era. It had never been used in a symphony before this one, and it reflects both Brahms' interest in the music of earlier eras and his faith in the inexorable expressive powers of the old formal types. The theme, to which Brahms added a single chromatic note, was taken from Bach's Cantata No. 150, *Nach dir, Herr, verlanget mich*. Some 30 continuous variations follow, though it is less important to follow them individually than to feel the massive strength given to the movement by this technique. The opening chorale-like statement, in which trombones are heard for the first time in the Symphony, recurs twice as a supporting pillar of the finale.

—©2000 Dr. Richard E. Rodda

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Robert Montgomery Scott
Mr. and Mrs. J. Roffe Wike II
Jack Wolgin

$5,000 to $9,999
Anonymous
Mrs. Meyer Eglin
Mr. and Mrs. Joseph M. Field
Claire W. Gargalli and David Carley
Dr. Harriet Goodman
Gary and Naomi Graffman
Frederick R. Haas
Mr. and Mrs. David G. Marshall
John J. Medveckis
C. Richard Neu
John Nyheim
June Winters Peretti
William H. Roberts, Esquire
Mr. and Mrs. Kurt Soukup
Peter and Marcia Wiley

$2,500 - $4,999
Felicity R. and Peter A. Benoliel
Mr. and Mrs. Abraham Bernstein
Dr. and Mrs. Francis J. Bonner
Mr. and Mrs. Sheldon M. Bonovitz
Luther W. Brady, M.D.
Mr. and Mrs. Wayne Hardee
Kitty Carlisle Hart
Paul S. Kang and Seung-Hee Hyun Lee Lamont
Mr. and Mrs. Bernard Lee
Drs. Bong and Mi Wha Lee
John W. Mack
Mr. and Mrs. Yoshio Nakajima
The Honorable and Mrs. Herbert S. Okun
Mr. and Mrs. J. G. Rubenstein
Mr. and Mrs. Joseph Shanis
Mr. and Mrs. Samuel R. Shipley III
Ward Smith
Mr. and Mrs. Richard L. Smoot

$1,000 - $2,499
Anonymous (3)
Mr. and Mrs. Thomas J. Auchter
Dr. and Mrs. Robert Austrian
Mrs. Morton Baum
Raymond Benner
Ellen and Robert Bildersee
Mr. and Mrs. Jacob Bousso
Dr. and Mrs. Robert L. Brent
Mr. and Mrs. Julian A. Brodsky
Edward Brody
Pearl M. Carpel
Dr. and Mrs. Harris R. Clearfield
Dr. D. Walter Cohen
Mr. and Mrs. Edward Cohen
Mr. and Mrs. Sylvan M. Cohen
Orlando Cole
Mr. and Mrs. M. Todd Cooke
Steven Copes
Julie P. Curson
Mr. and Mrs. Peter Dachowski
L. Daniel Dannenbaum
Mary K. and Richard A. Doran
Mr. and Mrs. Wesley Emmons
Mr. and Mrs. Bayard R. Fiechter
Robert F. Fitzpatrick
Madeline Frantz and Burke Smith
Dr. John E. Free
Catherine French
Mr. and Mrs. Walter B. Gallagher
Mr. and Mrs. Joseph Giannelli
Mrs. Henry P. Glendinning
Mr. and Mrs. Sherwood Goldberg
Adele and David Gray
Bernard M. Guth
Mr. and Mrs. John C. Haas

Mr. and Mrs. Stephen S. Hahn, in memory of Jascha Brodsky
Anna Bukay Hannaford, in memory of Jane Bukay
The Honorable Rita E. Hauser
Ellen Heber-Katz and David Sarfatti
Mr. and Mrs. Bernard G. Heinzen
Mr. and Mrs. Ronald C. Holmer
Mr. and Mrs. Adrian Hooper
Mr. and Mrs. Bruce Hooper
Ralph W. Hooper
Mr. and Mrs. Thomas Hooper
Mr. and Mrs. Scott M. Jenkins
Mr. and Mrs. Jeffrey Kaplan
Donald and Dorothy Kardon
Plato and Dorothy Krebill Karayanis
Mr. and Mrs. Stephen Kendall, in memory of Catherine W. Kendall
George H. Kidder, Esquire
Hak Joon Kim
Dr. Bobby Ellen Kimbel and Irv Rosner
Dr. and Mrs. Morton Kligerman
Mr. and Mrs. James Knox, in honor of the Center City Brass Quintet
Dorothy B. Koenig
Mr. and Mrs. Fredric R. Kornberg
Mr. and Mrs. John A. Koten
Mr. and Mrs. Steven Laden
Mary M. Lane
Frances R. Lax
Mr. and Mrs. James R. Ledwith
Mrs. Richard W. Ledwith
Mr. and Mrs. Kiu-Seung Lee
Dorothy Leichter, in memory of Howard Leichter
Mr. and Mrs. A. Bruce Mainwaring
Joan Mainzer, in memory of Carlos Salzedo
Mr. and Mrs. Sheldon Margolis, in honor of Peggy Reese
Mr. and Mrs. James Matarese
Bernard L. Mayers
Mr. and Mrs. Thomas McCarthy
Dr. Kenneth McNeil
Mario Mele
Sandra N. Miller
Mr. and Mrs. Donald L. Montanaro
Robert E. Mortensen
Mr. and Mrs. Ronald J. Naples
Cela G. Newman
Dr. and Mrs. A. H. Nishikawa
Dr. Robert Noehren
W. Gresham O'Malley III
Mr. and Mrs. Richard Ostling
Lachlan Pitcairn
Mr. and Mrs. Curt Pontz
Suzanne Hanson Poole
Margaret Ann Reese
Anna K. Reimann
Heide I. Rice
Gabrielle and Al Rinaldi
Rosenlund Family Foundation
Dr. and Mrs. Louis Rossman
Mrs. Samuel R. Rossman
Paul A. Rubinstein
William C. Saputelli
Anna Moffo Sarnoff
Robert T. Sataloff, M.D.
Mr. and Mrs. Edward Satell
Dr. and Mrs. Edward M. Scolnick
Dr. and Mrs. Lathan E. Settle
Mr. and Mrs. Fred Shabel
Amnon Shaham
Paula Sidewater
Lloyd Smith
Mr. and Mrs. M. Eugene Smith
Mr. and Mrs. Stephen Stamas
Charles Sterne III and Eileen Marolla
Mr. and Mrs. Josiah Stevenson IV
Dr. F. W. Sunderman, in memory of Jascha Brodsky
Mrs. Janos Szekeres, in honor of Gary Graffman
Dr. and Mrs. Thomas Vernon
Warren H. Watanabe
Muriel Wolgin
Efrem Zimbalist, III

$500 - $999

Ingrid Adamsons, M.D.
Mr. and Mrs. Jorge Alamilla
Dr. and Mrs. Gregg W. Anderson
Carole and Arnold Bailis
Sue Baumann and Jeanne Murphy, in memory of Nelson Eddy
A. Robert Bellace
Dr. I. B. Bender
Constance W. Benoliel
Ralph Berkowitz
Grace B. Bramson
Iso Briselli
Marion H. Brodsky
Mr. and Mrs. Robert Cardy
Kathryn G. Casparian
Mr. and Mrs. Anthony A. Clifton
Cynthia J. Cook
Mrs. John L. Cotter
David M. Cramer
Dr. W. Stephen Croddy
Susan M. De Jong
Drs. Jan and Annick Doeff
Helen W. Drutt English
Mary Lou Falcone
Henry Fogel
Ralph Gomberg
Mr. and Mrs. Martin M. Gomez
Felicia M. Goodman
Daron A. Hagen, in memory of Norman Stumpf
Burt T. Hara
Mr. and Mrs. Richard Hicks
Dr. and Mrs. Frederic H. Honigman
Mr. and Mrs. Dae-Jin Hyun
Mr. and Mrs. Yuly Ilyashov
Mr. and Mrs. Orton P. Jackson
Dr. and Mrs. Parviz Kambin
Drs. Edwin and Wilma Kellerman
Mary A. Kilroy
Jean M. Kraft
Mr. and Mrs. Sung Young Lee
Michele Levin
Robert Leonetti
Theodore Lettvin
Li Jian
Mr. and Mrs. Jerry Litvin
William A. Loeb

Edmund Lospitalier
Mr. and Mrs. Anthony Luczkiw
The Honorable Edmund Ludwig
Yo-Yo Ma
Mr. and Mrs. Thomas J. Mahoney
Robert J. McDonald
Diane Fasce Meleski
Beverly Merrill
Mr. and Mrs. Edward A. Montgomery, Jr.
Constance C. Moore
Mrs. Irving Moskovitz
Phyllis Moss
Mr. and Mrs. S.B. Park
Donald V. Peck
Mr. and Mrs. Thomas Pekar
Anna Marie Ahn Petersen
Mr. and Mrs. Ivan Pomakov
Mr. and Mrs. Eugene Rameker
Richard R. Riegler
Dr. and Mrs. Robert Robbins
Joseph Robinson
Dr. Paul S. Robinson
Drs. Sevgi and Gideon Rodan
Mr. and Mrs. Fred Rothman
Dr. Matthew Ruggiero
Gerhard Schmid, in honor of Aaron Rosand
Mr. and Mrs. Howard Sacks
Mrs. Joseph Scheurer
Kenneth E. Scutt, in memory William Kincaid and Vladimir Sokoloff
Dr. Cecilia Segawa Seigle
Gladys Simon
R. Kingman Smith, in memory of Elizabeth Smith and Paul Proveaux
Elizabeth and Guenter Stegner
Michael Stern
Drs. David and Ronni Gordon Stillman, in honor of Julius Baker and Jeffrey Khaner
Mr. and Mrs. Richard Stumm
Mr. and Mrs. Lawrence A. Tancredi
Dr. and Mrs. John M. Templeton, in appreciation of Drs. Bong and Mi Wha Lee
Walter H. Waugaman
Barbara White, in honor of Dale White
Ron and Marian Wormser
Mr. and Mrs. Jeffrey Yass
Marion C. Zarzeczna
Mr. and Mrs. Arthur Zuehlke

$250 - $499

Anonymous
Jane Abrahams
Dr. and Mrs. Eugene Abroms, in memory of Emy Lou Newburger
John Aglialoro and Joan Carter
Mr. and Mrs. Benjamin Alexander
Martha S. Alfee
Mary H. Anderson
Steven A. Ansell
Dr. Edward W. Arian
Dr. and Mrs. Arthur K. Asbury
Leonard L. Aulenbach II
Mr. and Mrs. Arie Bar-Josef
Nurit Bar-Josef
Dr. and Mrs. Adel Barakat
Dr. and Mrs. Bernard Behrend
Florence Berggren, in memory of Mme. Charles Cahier and Mme. Marion Freschl
Mr. and Mrs. Paul Biss
Mr. and Mrs. Herman Bond
George J. Bouchey
Mr. and Mrs. Ira Brind
Seena Broodno
Louis M. Brown
Reba R. Cannon
Beverly Werner Caplan
Mr. and Mrs. John R. Caulk
Martin V. Chalifour, in memory of Felix Galimir
Dr. Richard A. Chambers
Ruey-Yu Chang
Nelly M. Childress
Mr. and Mrs. Sang Moo Cho
Robert F. Cole
Wayne Conner
Randall W. Cook
Mr. and Mrs. James Copes, in honor of Aaron Rosand
Dr. Roseline M. Cousin
Mr. and Mrs. Alvin Deutsch
Park B. Dilks, Jr.
Mr. and Mrs. Armen Dohanian, Jr.
Mr. and Mrs. Fredric Dolgonos
Leona Feldgoise
Mr. and Mrs. Alek Fiakhretdinov
Oliver St. C. Franklin
Matthew A. Frischman
Dr. and Mrs. Abraham M. Frumin
Yoko Fujita-Tanner
Mr. and Mrs. Manfred Gartemann
Drs. Harold and Martha Gauthier
Erika Goldberg
Eloise Gomberg
Rod Goodwin and Patricia Boyer
Mr. and Mrs. Charles Granito
Joanne T. Greenspun
Dr. and Mrs. Richard Hafter, in memory of Milton Stoloff
Rose G. and John Hagopian
Henry F. Harris
Miguel Harth-Bedoya
Hans-Henning Hartleben
Mr. and Mrs. Gordon Hattersley
Mr. and Mrs. Robert W. Hayes
Edward Herman
Dr. Paul O. Hong
Mr. and Mrs. Robert Hotchkin
Gregory and Barbara Sudweeks Hustis
Lewis H. Izumi, in memory of Isabelle Vengerova
Roger M. Janssen
Mr. and Mrs. Kwangrae Jeong
Elita Kang, in honor of Yumi Scott and Arnold Steinhardt
Dr. Robert E. Kay
Jerry L. Kazdan
Sarah Kwak Kim
Mr. and Mrs. C.J. Kitt
Miriam Klein
Chiou-Kwei Ku
Mrs. Andrew N. Lampone
Mr. and Mrs. Peter Lane

Marie-Pierre Langlamet
Dr. Helen J. Lapsley
Mr. and Mrs. Paul Shinil Lee, in honor of David Soyer
Dan and Suzanne Leon, in memory of Jascha Brodsky
Anne W. Litchfield
Hui Liu
Mark T. Lynch, in honor of Martin Scalona
Kelly A. Maloney
Ida S. Mann
Winifred S. Mayes
Redmond J. McConnell
Mr. and Mrs. Joseph McEttrick
David McGill, in memory of Sol Schoenbach
Mr. and Mrs. Joshua Meyer
C. Justin Miller, in honor of Sol Schoenbach
Kenneth and Laura Mitchell
Mr. and Mrs. Tom P. Monteverde
Mrs. Herbert R. Moody
Mabes Morrill, in honor of Kam Morrill
Mr. and Mrs. Thomas B. Morris Jr.
Mr. and Mrs. Donald Morrison, in memory of Louise R. Phillips
Claudia U. Mruk, in memory of Anna Salkin
Mr. and Mrs. John B. Murdock
Mr. and Mrs. Marlin P. Nelson
Dr. Craig Nies
Derf Nolde
Mr. and Mrs. Richard Noyes
Joan O'Reilly
Dr. and Mrs. Bernard Panner
Dr. Suzanne B. Perot
Mr. and Mrs. Andrew Pesthy
Sharman Plesner
Bernard A. Portnoy
Daniel J. Quinn
Constance Russell Rachlin
Eslye Rappeport
Mr. and Mrs. Ephraim Resnick
Mr. and Mrs. Robert Resnick
Dr. Joseph M. Rezits, in honor of Theodore Lettvin
Mary R. Romig-deYoung
Ned Rorem
Mr. and Mrs. Harold S. Rosenbluth
Dr. and Mrs. Karl F. Rugart
Mr. and Mrs. Robert W. Saben
Debra J. Appel and Gene S. Schneyer
Dr. and Mrs. Harry Schwamm
Roger M. Scott
Yumi Ninomiya Scott
Annette Seidenglanz
Mr. and Mrs. Frank C. Senn
Craig D. Sheppard, in honor of Eleanor Sokoloff
Shelley A. Showers
Wilma Slyoff
Mr. and Mrs. Ignat Solzhenitsyn
Barbara J. Sorlien
Judge and Mrs. Edmund B. Spaeth
Mr. and Mrs. Harold P. Starr
Ronald and Lee Trobaugh Steelman
Martin P. Stepper
Laila Storch
Takaoki Sugitani
Mr. and Mrs. Leon C. Sunstein, Jr.
Carl F. Sutter, in honor of Wendy Sutter
Mr. and Mrs. Bruce D. Thompson
Michael Tree
Shirley Trepel
Mr. and Mrs. Evan Turner
Dr. John L. Turner
Mr. and Mrs. Shigehiro Uchida
Makoto Ueno
Suzanne Walker
Gordon Wasserman
Mr. and Mrs. Emanuel Weinstein
Mr. and Mrs. Lawrence Westkaemper
George P. White
Dr. Charles K. Williams, II
Dr. Doris Willig
Mr. and Mrs. Jeffrey Wise
Mr. and Mrs. Frank H. Wisniewski
Stephen Wyrczynski
John R. Young
Elizabeth Zuehlke

$100 - $249

Anonymous (2)
Carolyn Stanford Adams
Mr. and Mrs. Robert Adams
Mr. and Mrs. William Albert, in honor of Bob and Lillian Brent's 50th anniversary
Peggy J. Albrecht
Mr. and Mrs. Charles Alexander, in memory of Sadie Ladin Bryant
Robert D. Alexander
Rev. Albert E. Alspach
Jerry Alten
Mr. and Mrs. Bahman Amini
Mr. and Mrs. G.G. Amsterdam
Arvid Anderson, in memory of Philip Feldblum
Dr. and Mrs. Robert Anderson
Thomas Appelquist
Dr. and Mrs. Robert Atkins
Paul S. Auh
Eileen Baird
Dr. and Mrs. Clyde F. Barker
Marcantonio Barone
Mr. and Mrs. Eric Barr
Mr. and Mrs. Charles M. Bartler
Margaret L. Batjer
Carl Bauer
Mr. and Mrs. Ronald C. Bauman
Randolph L. Baunton
Mr. and Mrs. Donald Bean
Susan R. Becker and Aaron Rubin
Warren A. Benfield
Betty Benthin
Annette B. Berger
Mr. and Mrs. David Bergman
Richard D. Berkowitz, M.D.
Mr. and Mrs. Stephen Berman
Mr. and Mrs. Richard O. Berner
Dene K. Bernstein
Mr. and Mrs. Barry Bernsten, in honor of Michelle Millard's birthday
Marilyn Bertrand
Mr. and Mrs. Luis Biava
Charlotte Biddle
Mr. and Mrs. Nicholas Biddle, Jr.
Muriel H. Biermann

Peter Binder
Donald E. Blakeslee
Lynn Blakeslee
Tybel Bloom
Wayne L. Bockelman
Mr. and Mrs. James F. Bodine
Abba Bogin
Mr. and Mrs. Donald Bollinger, in honor of Blair Bollinger's and Gerry Rice's anniversary
Morris Boltuch
Bella B. Bookbinder
Mrs. Morton Bookler
Dr. and Mrs. Newman Bortnick
Elizabeth Bouzarth
Cecilia Gniewek Brauer
Carol Breeze, in memory of Jay Goodis
Dr. and Mrs. Arnold K. Brenman, in honor of Mr. and Mrs. Robert Bildersee
Lynmar Brock
Wayne A. Brooks
Sherl Broudy, in honor of Mr. and Mrs. Irv Rosner's first anniversary
Vera D. Bruestle
Patti T. Buechner
Dr. and Mrs. Charles E. Bullock
Joseph A. Burke
Mr. and Mrs. G. Theodore Burkett
Mr. and Mrs. Isadore S. Burstein
Blanche Burton-Lyles
Mr. and Mrs. Peter Burwasser
Mr. and Mrs. Robert W. Buttel
James B. Caldwell, in memory of Harold Wright
Robert B. Calvert
Helen W. Campbell
Mr. and Mrs. Martin Canellakis
Willo Carey
David and Linda Sharon Cerone
John Chaffe
Betty Chan
Ivan H. Chan
Mr. and Mrs. Chung-Lin Chang
Pao-Wen Chang
George C. Chase, in honor of Mr. and Mrs. Austin Chase
Che-Yen Chen
Mr. and Mrs. Chi-Chen Chen
Si-Fei Cheng, in honor of Karen Tuttle
Wai Cheng
Mr. and Mrs. Warren Cheston
Stephanie G. Chiha
Dr. and Mrs. Albert S. Chinappi, Jr.
Kent C. Christensen
Judge and Mrs. Stanley P. Christopher
Lee E. Clancy
Carol J. Clarfeld
Donald Clauser
Elizabeth Bennett Clendenning
Perry and Cherie Clissa
Caroline Coade, in memory of Felix Galimir and Tom Minor
Norman Cohen
Dr. and Mrs. Stanley Cohen
Mr. and Mrs. Norman U. Cohn
Gregg Colbert and Valerie Vogt, in memory of Lydia Kazze
David and Carol Tomlinson Cole
Mr. and Mrs. Gordon B. Cole
Robert Condiff
Mr. and Mrs. Bernard Conyers, Sr.
Deborah Cooper, in memory of Gabriel Braverman
Dr. and Mrs. Nicholas Cords, in honor of Karen Tuttle
David E. Craighead
David Cramer
Mr. and Mrs. Harold Cramer, in honor of Robert Sataloff's birthday
James D. Crawford and Judith N. Dean
Peter Cressman
Mrs. Graham Cummin
Julie P. Curson
Rae Cutler
Waldemar Dabrowski
Mr. and Mrs. Lowry Danser
Mary B. Davenport
Mr. and Mrs. Charles Davidson
Marion B. Davies
Miles B. Davis, in honor of Roger Scott
Osceola Davis
Marie M. de Benneville
Ralph de Souza
Mr. and Mrs. Michael M. Dean, in honor of Michael Bookspan
Mr. and Mrs. Samuel Dein
Pascale Delache and Emmanuel Feldman
Dr. and Mrs. Allan Dennis, in honor of Victor Danchenko
J.M. Dewan
Mr. and Mrs. George Dials
Roberto Diaz and Elissa L. Koljonen
Mr. and Mrs. Carl Diggs
Gene S. DiMedio
Mr. and Mrs. L. Stuart Ditzen
Robert Doane
Glenn Dodson
Diana B. Dorken
Ruth Yorkin Drazen, in memory of Sol Schoenbach
Cloyd E. Duff
Mr. and Mrs. Kenneth B. Dunn
Dr. and Mrs. Albert Dzuba
Ralph Eastwick
Sara F. Edelman
Dr. and Mrs. David E. Elder
Eleanor Elkin
Nancy H. Ellsworth
Joan Shaykin Emtage
Katerina Englichova
Mr. and Mrs. Jerome P. Epstein
Mr. and Mrs. Mark Epstein
Mr. and Mrs. George S. Fabian
Albert S. Falkove
John Fatula
Mr. and Mrs. Samuel Feinberg
Selene Feldblum
Bart Feller
Mr. and Mrs. Werner Fellner
Dominick Fera
Howard T. Ferguson
Mr. and Mrs. Stanley Ferst
Robert Fisch
Glenn Fischbach

Kimberly Fisher
Zoe F. Fisher-Schaffer
Carol S. Fixman and Stephen J. Kobrin
Irma B. Fopeano
Daniel H. Foster
Judith Francis
James Francis Deighan
Prof. Joseph Frank
Sherman and Lillian Shectman Frank
Madeline Frantz and Burke Smith, in memory of Harold Wurzel
Brian Frederiksen, in memory of Arnold Jacobs
Elizabeth A. Free, in memory of John Free
Dr. and Mrs. Abraham Freedman
William C. French
Michael Frischman
David P. Frisina
Ellen P. Frohnmayer
Irving Gansky
Dr. Michael C. Gast
Maureen M. Gavin
Jean M. Gearman-Tolman, in honor of Mara Gearman
Walter and Esther Gerhard
Jeanne Gibstein
Harvey and Darlene Gilbert
Margaret E. Gillis
Marylene Gingras-Roy
Mr. and Mrs. Allan Glaser, in memory of Benjamin Kumm
Mr. and Mrs. Thomas A. Glasgow
Barbara Moskow Goldberg
Jeanne F. Goldstein
Nathan Goldstein
Mr. and Mrs. Nicholas Gonatas
Mr. and Mrs. Frank Goodman, in honor of Harriet and Gene Abroms' 40th anniversary
Mary A. Goodman, in memory of Henry Pleasants
Hershel Gordon
Harry Gorodetzer
Mr. and Mrs. Dennis Gosier
Mr. and Mrs. Lawrence J. Graff
Mr. and Mrs. Donald Grasberger
Emilio Gravagno
Walter F. Gray, in honor of Orlando Cole
Mr. and Mrs. Eugene Grebner
Mr. and Mrs. Sylvan Greene, in memory of Charles Kanev
Daniel Harrison Greene, Esquire
Mr. and Mrs. James W. Greenlee
Stephen P. Groat
Thomas J. Gross
Sepp Grotenhuis
Alva Guntner, in memory of Arnold Jacobs
Herbert M. Gustow
Walter and Joyce Haase
Dr. Howard L. Haines
Mr. and Mrs. Robert J. Hall
Alan Halpern
Barry N. Hanner
Mr. and Mrs. Bob Hanson
Mathieu Harel
Toby Harke
Edmund L. Harvey, Esquire
Robert D. Harwick M.D.
Peter R. Harwood and Joan M. Mowry, in honor of Margo Tatgenhorst
Dr. and Mrs. Richard Hawley, in honor of Donald Montanaro
Catherine Hunter Hays and Marcel Reijans
Mr. and Mrs. Larry M. Hazzard, in memory of Marilyn Costello
Mr. and Mrs. Joseph P. Heidt, Sr.
William Heinzen, in honor of Nancy and Bernard Heinzen
Charlotte H. Hellekant
L. Eva Herer
Miriam S. Hersey
Mr. and Mrs. Baruch B. Hochman
Mr. and Mrs. Edward Horn
Ayako Kishikawa Hosoi
Marsha Hunter
Drs. Carol and Edward Huth
Yumi Kim Hwang
Mr. and Mrs. Richard Iascone
Hiroshi Iizuka
Mr. and Mrs. Takao Inui
Jeffrey G. and Desiree Ruhstrat Irving
Florence L. Itoh
Minne Iwamoto
Daisy L. Jackson
Allen S. Jacobi, Jr.
Mr. and Mrs. Hugh Janney
Mr. and Mrs. William Jardine II
Sonia Pecmanova Jelinkova
Dr. Merton B. Johnson
Barbara F. Johnston, in memory of Maria Shefeluk Lloyd
Mr. and Mrs. Freeman F. Jones
Charles Joseph
Mr. and Mrs. Kenneth Kaiserman
Tonu Kalam
Dr. and Mrs. Edwin Kane
Juliette Kang
Marcia Kaplan
Mr. and Mrs. Robert L. Kaplan
Mr. and Mrs. Lyle Karn
Mr. and Mrs. Samuel H. Karsch
Philip Kass
Mr. and Mrs. Richard Kaye
Mr. and Mrs. Spencer Kellogg III
Danis G. Kelly, in memory of Marilyn Costello
J. Robert Kelly
Mr. and Mrs. S. Sim Kessler
Mr. and Mrs. Peter S. Kesterson, in memory of Lydia Kazze
Bayla Keyes
Joo-Sun Kim and Moon-Ja An, in honor of Mikael Eliasen
Richard V. King
Dr. and Mrs. Andor Kiszely
William R. Klaus
Dr. and Mrs. Henry Klein
Mr. and Mrs. Lawrence Klein
Abe Kniaz
Craig P. Knox
Albert Konrad, Jr.
Mr. and Mrs. Thomas Kontes
Robert A. Korda, in memory of Lily Mahler Epstein
Valli Korin

Mr. and Mrs. Bertram H. Kornfeld
Irene H. Korsyn
Mr. and Mrs. Brian Kovach, in honor of Yumi Scott and Arnold Steinhardt
Mr. and Mrs. David Kraines
Mr. and Mrs. Marshall Krauthamer
Dr. and Mrs. Victor Kremens
Dr. and Mrs. Howard Kremer
Ronald E. Kressman
Mr. and Mrs. Edward Kubala
Mr. and Mrs. Wayne Kurtz
Rosetta Kutcher
Susan Kutcher
Harriette F. Land
Mr. and Mrs. Robert Langer
Arthur C. Lannutti
Dr. and Mrs. Marc S. Lapayowker
Ruth Laredo
Meyer and Leona Laskin
Marlene Lavine
Mr. and Mrs. John B. Leake
Lorrie Learner, in memory of Harold Kohn
Mr. and Mrs. Alden T. Leavenworth
Mr. and Mrs. B. H. Lee
Mr. and Mrs. Hurn-Kwan Lee
Kang Lae Lee an Sul Eui Bae
Kyung Sook Lee
Carl F. Lenthe
Sonia Leon
Ronald A. Leonard
Caroline Levine
Shirley C. Levinson
Amnon Levy
Jeffrey P. Lewis
Dr. Stephen Lichtenstein
Seymour Lipkin
Richard W. Lottridge, in memory of Sol Schoenbach
Roger Low
Evelyn J. Luise
Mr. and Mrs. Lee Lurio
James MacElderry
Diana Mackie
Mr. and Mrs. Howard Magen
Mary Jeanne Maggi
Marlena K. Malas
Stuart C. Malina
Mr. and Mrs. Isaac Malkin
Seth Malkin
Kathy Mandlebaum
Bruce H. Mann
Stephen Margolis, M.D.
George and Jane Page Markey
Laura W. Mashburn
Elizabeth Starr Masoudnia
Daniel Matsukawa
Mr. and Mrs. Frank Mazurco, in memory of Lydia Kazze
Evelyn L. McCarty
Leon McCawley
Bill McCormick, in memory of Lydia Kazze
Daniel S. McDougall, in honor of Roger Scott
Mr. and Mrs. Donald M. McDougall, in honor of Roger Scott
Evelyn McGarrity
Dr. and Mrs. Kenneth McLea
Joseph E. McMenamin
Tatjana Mead-Chamis
Ian D. Mellon
Mr. and Mrs. Douglas Mendocha
Mr. and Mrs. Charles Metzger
Loretta C. Metzger
Lucinda Sandford Mezey
Madelyn Mignatti
Mr. and Mrs. Jerry D. Miller, in memory of Raymon Mabry
Mr. and Mrs. Tilford D. Miller
Darrin C. Milling
Leonard Mitchell
Amanda Mitchell-Boyask
Gaetano Molieri
Mr. and Mrs. Yousung Moon
John B. Moore
Stella Moore
Mr. and Mrs. John L. Moriarty
Alan Morrison
Rosli B. Moser
Susan L. Munzer
Pierre Muzzolini, in memory of Marilyn Costello
Emi Nakajima
Martha Nakamura
Sam Needleman
Mitchell L. Newman
Mr. and Mrs. Raymond Niwa
Shirley K. Novo
Dr. Sung-Kyu Oh
Hirono Oka
Faye S. Olivieri
Lambert Orkis
Pauline Packer Stein
Dr. Temple C. Painter
Lynne W. Palmer
Patty Young-Min Park
Yun Park
Belle Parmet
Patricia A. Parr
Marcia H. Peck, in honor of Orlando Cole
Harry D. Peers
Allen H. Pekar, in memory of Arnold Jacobs
Rose B. Pelletier
David Pesin
Troy Peters
Mr. and Mrs. David Peyster
Henry Pleasants
Mary Alice Patton Plummer
Rhoda Polish
Mr. and Mrs. Leonid Polonsky
Nancy R. Posel
Dr. and Mrs. Meyer P. Potamkin
Reba Pressman
Erwin L. Price
Cynthia A. Raim
Mr. and Mrs. Keith Ramnath
Mrs. Alfred Rauch
Rodney M. Regan
Dorothy Reichenberger
Mr. and Mrs. Thomas J. Reilly
Mr. and Mrs. Alex Reisbord
Mr. and Mrs. Kurt W. Reiss
Marta Renart
Lelie A. Resnick

Christopher D. Rex
Cherry Rhodes
Lucille Richards, in memory of Nelson Eddy
Ilona R. Ring, M.D.
Ann B. Ritt
Ellen Ann Roberts
Drs. Dante and Frederica Roccario
Aaron Rosand and Monica Woo
Louis Rosenblatt
Dr. and Mrs. Joel Rosenbloom
Leonard E. Rosenfeld
Seymour Rosenfeld
Dr. Harry Rosenthal
Mr. and Mrs. Martin Rosenthal
Mr. and Mrs. Edwin Rosenthol
Eligio Rossi
Fred Rossman and Dr. Leslie Abramson, in memory of Anna Salkin
Jon A. Rossman
Sarah Rothenberg
Mr. and Mrs. Richard L. Rothermel
Mr. and Mrs. Milton Rothman
Mr. and Mrs. Dainuri Rott
John and Rheanne Rowson
Cynthia D. Rugart
Dahlia Rusinek
Mr. and Mrs. John Ryan
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Richard A. Shapp
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Morris H. Shulik
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Franklin Siegfried
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Samuel Silver
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Salutes

the

Curtis Institute of Music

during its 75th Anniversary Season



Independence Blue Cross

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Dr. Margery B. Wile, in memory of Lisa Rudolf
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Edward Wilk
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Merrily Williams
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Paul Windt, in memory of Jascha Brodsky and Efrem Zimbalist
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List complete to March 15, 2000.

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THE CURTIS INSTITUTE OF MUSIC
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If you would like to help Curtis remain Curtis and join us in the *Sound for the Century* Campaign, please contact the Curtis Development office at 215-893-5279.

An Unprecedented Effort to Insure that Curtis Will Remain Curtis

To preserve its long-standing commitment to its students and to the world of music, Curtis has launched a five-year $35 million capital campaign named *Sound for the Century*. The campaign seeks to add $22 million to its endowment, $8 million to annual support, and $5 million for the physical plant and musical instruments. For this ambitious effort to succeed, Curtis is turning to its many loyal friends, alumni and the broader music community, who fully realize what is at stake here and who realize what Curtis means to the world.



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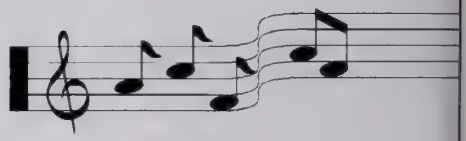
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Art follows trails unrutted by wagons. It does not travel down wide roads or public highways, but keeps to unworn paths, though the going is narrow.

- CALLIMACHUS, AETIA

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-eighth Student Recital

Tuesday, May 2, 2000
Curtis Hall, 5:15 p.m.

❧

Sonata in C major, BWV 1033 — Johann Sebastian Bach (1685-1750)

Andante—Presto
Allegro
Adagio
Menuet I
Menuet II

Elissa Pohorily, *flute*
Julia Lockhart, *bassoon*
Paul Jacobs, *harpsichord*

Sonatine — Walter Gieseking (1895-1956)

Moderato
Allegretto
Vivace

Elissa Pohorily, *flute*
Hugh Sung, *piano*

Introduction and Variations on "Trockne Blumen"
from *Die schöne Mullerin*, Op. Post. 160, D. 802

Franz Schubert
(1797-1828)

Elissa Pohorily, *flute*
Hugh Sung, *piano*

❧

Paul Jacobs, student of Lionel Party

Julia Lockhart, student of Bernard Garfield

Elissa Pohorily, student of Julius Baker & Jeffrey Khaner

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

Photographic and recording equipment may not be used in Curtis Hall.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, allowing you to plan ahead.

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-ninth Student Recital

Tuesday, May 2, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Esther Hoppe, violin

Chaconne in G minor,
arranged by Charlier/Auer — Tomaso Vitali (1663-1745)

Esther Hoppe, *violin*
Li Jian, *piano*

Sonata No. 1 in A major, Op. 13 — Gabriel Fauré (1845-1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Esther Hoppe, *violin*
Li Jian, *piano*

INTERMISSION

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797-1828)

Esther Hoppe, *violin*
Benjamin Hochman, *piano*

❧

Benjamin Hochman, student of Claude Frank

Esther Hoppe, student of Ida Kavafian

Li Jian, Staff Pianist

❧

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Nintieth Student Recital

Wednesday, May 3, 2000
Curtis Hall, 5:15 p.m.

❧

Impromptu for Harp, Op. 86 — Gabriel Fauré (1845-1924)

Sonata in D minor, L. 413, arranged by Judy Loman — Domenico Scarlatti (1685-1757)

Sonata in G major, L. 388, arranged by Judy Loman — Scarlatti

Katherine Mathews, *harp*

Drei Romanzen, Op. 94 — Robert Schumann (1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Mara Gearman, *viola*
Meng-Chieh Liu, *piano*

Prelude & Fugue No. 8 in E-flat minor, Johann Sebastian Bach
BWV 853, from The Well Tempered Clavier, Book 1 (1685-1750)

Sonata 1.X.1905 Leoš Janáček
The Presentiment: Con moto (1854-1928)
The Death: Adagio

Benjamin Hochman, *piano*

❧

Mara Gearman, student of Karen Tuttle

Benjamin Hochman, student of Claude Frank

Katherine Mathews, student of Judy Loman

Meng-Chieh Liu, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-first Student Recital

Wednesday, May 3, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Andrius Zlabys, piano

English Suite No. 5 in E minor, BWV 810 — Johann Sebastian Bach (1685-1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Passepied I & II
- Gigue

Sonata in E major, Op. 109 — Ludwig van Beethoven (1770-1827)

- Vivace, ma non troppo — Adagio — Tempo I
- Prestissimo
- Andante molto cantabile ed espressivo

Intermission

Prelude and Fugue in B minor — Yevgeniy Sharlat (b. 1977)

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833-1897)

Intermezzo: Allegro non assai, ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante
Intermezzo: Andante, largo e mesto

Piano Sonata No. 7 in B-flat major, Op. 83 — Sergei Prokofiev (1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

❧

Andrius Zlabys, student of Seymour Lipkin

❧

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-second Student Recital

Thursday, May 4, 2000
Curtis Hall, 5:15 p.m.

❧

Sonata in C major, BWV 1033 — Johann Sebastian Bach (1685-1750)

Andante—Presto
Allegro
Adagio
Menuet I & II

Luke Giannini, *marimba*
Julia Lockhart, *bassoon*
Paul Jacobs, *harpsichord*

Sonata, Op. 25, No. 3 — Paul Hindemith (1895-1963)

Lebhaft, sehr markiert
Mässig schnell, Gemächlich
Langsam, Ruhig
Lebhafte Viertel
Mässig schnell

Joel W. Noyes, *cello*

Grand Duo Concertante — Giovanni Bottesini (1821-1889)

Nathan Cole, *violin*
Aaron D. Robertson, *double bass*

Zachary DePue, *violin*
Karina Canellakis, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*
Jordan Anderson, *double bass*

Seven Fantasies for Piano, Op. 116 — Johannes Brahms (1833-1897)

Capriccio: Presto energico
Intermezzo: Andante
Capriccio: Allegro passionato
Intermezzo: Adagio
Intermezzo: Andante con grazia ed intimissimo sentimento
Intermezzo: Andantino teneramente
Capriccio: Allegro agitato

You-You Zhang, *piano*

❧

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The Bottesini was prepared by Harold Robinson.

Jordan Anderson, student of Harold Robinson

Karina Canellakis, student of Ida Kavafian

Nathan Cole, student of Jaime Laredo & Ida Kavafian

Zachary DePue, student of Jaime Laredo & Ida Kavafian

Luke Giannini, student of Michael Bookspan & Don Liuzzi

Paul Jacobs, student of Lionel Party

Priscilla Lee, student of David Soyer

Julia Lockhart, student of Bernard Garfield

Joel W. Noyes, student of David Soyer

Aaron D. Robertson, student of Harold Robinson

Jessica Thompson, student of Karen Tuttle

You-You Zhang, student of Seymour Lipkin



The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-third Student Recital

Friday, May 5, 2000
Curtis Hall, 5:15 p.m.

❧

Oboe Class of Richard Woodhams

"Ich habe genug," aria from Cantata No. 82 — Johann Sebastian Bach (1685-1750)

Matthew Rose, *bass*
Kyle A. Mustain, *oboe*
Donnie Deacon, *violin*
Jinyeong Jessica Lee, *violin*
Marvin Moon, *viola*
Victoria Hurt, *cello*
Aaron D. Robertson, *double bass*
Paul Jacobs, *organ*

Fantasy Pieces, Op. 2 — Carl Nielsen (1865-1931)

Romanze
Humoresque

Liang Wang, *oboe*
Joseph Bousso, *piano*

Three Scottish Scenes, Op. 138 — Benjamin Goddard (1849-1895)

Légende pastorale
Sérénade à Mabel
Marche des Highlanders

Geoffrey Deemer, *oboe*
Erik Nielsen, *piano*

Divertimento for Oboe and Strings, Op. 9 — Bernhard Crusell (1775-1838)

Allegro
Andante poco adagio—Allegro
Allegro vivace

Kyle A. Mustain, *oboe*

Donnie Deacon, *violin*
Jinyeong Jessica Lee, *violin*
Marvin Moon, *viola*
Victoria Hurt, *cello*

❧

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❧

The Bach and the Crusell were prepared by Richard Woodhams.

Joseph Bousso, student of Otto-Werner Mueller

Donnie Deacon, student of Jaime Laredo & Ida Kavafian

Geoffrey Deemer, student of Richard Woodhams

Victoria Hurt, student of Orlando Cole

Paul Jacobs, student of Lionel Party & John Weaver

Jinyeong Jessica Lee, student of Ida Kavafian

Marvin Moon, student of Joseph de Pasquale

Kyle A. Mustain, student of Richard Woodhams

Erik Nielsen, student of Otto-Werner Mueller

Aaron D. Robertson, student of Harold Robinson

Matthew Rose, student of Marlena Kleinman Malas

Liang Wang, student of Richard Woodhams

Richard Woodhams, Faculty

❧

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Gary Graffman, President/Director

Ninety-fourth Student Recital

Friday, May 5, 2000
Curtis Hall, 8 p.m.

❧

Sonata for Flute, Viola and Harp — Claude Debussy (1862-1918)

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

Benjamin Shwartz, *flute*
Jennifer Stumm, *viola*
Kate Hazzard, *harp*

Concertpiece — Georges Enseco (1881-1955)

Rachel Ku, *viola*
Qiong-Yan Jenny Chai, *piano*

Concerto No. 4 in D major, K. 218 Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante cantabile
Rondeau: Andante grazioso—Allegro ma non troppo

Reina Inui, *violin*
Akiko Tominaga, *piano*

INTERMISSION

Quartet No. 13 in B-flat major, Op. 130 Ludwig van Beethoven (1770-1827)

Adagio ma non troppo—Allegro
Presto
Andante con moto ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Allegro

Liza Ferschtman, *violin*
Erin Keefe, *violin*
Jennifer Stumm, *viola*
Yeon-Sun Joo, *cello*

❧

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❧

The Beethoven was prepared by Steven Tenenbom.

The Debussy was prepared by Karen Tuttle.

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Liza Ferschtman, student of Ida Kavafian

Kate Hazzard, student of Judy Loman

Reina Inui, student of Yumi Ninomiya Scott

Yeon-Sun Joo, student of Orlando Cole

Erin Keefe, student of Arnold Steinhardt & Ida Kavafian

Rachel Ku, student of Joseph de Pasquale

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

Jennifer Stumm, student of Karen Tuttle

AkikoTominaga, student of Eleanor Sokoloff

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-fifth Student Recital

Sunday, May 7, 2000
Curtis Hall, 3 p.m.

❧

Family Concert

Mary Wheelock, host

Quartet in F major, Op. 18, No. 1 — Ludwig van Beethoven (1770-1827)
III. Scherzo: Allegro molto

The Grancino Quartet
Nathan Cole, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

Variations on *Yankee Doodle*, Op. 17 — Henri Vieuxtemps (1820-1881)

Zachary DePue, *violin*

Cello Suite in C major, BWV 1009 — Johann Sebastian Bach (1685-1750)
Bourree I & II

Jessica Thompson, *viola*

"The Swan" from *Carnival of the Animals* Camille Saint-Saëns (1835-1921)

Priscilla Lee, *cello*
Akiko Tominaga, *piano*

"The Elephant" from *Carnival of the Animals* Saint-Saëns

Ranaan Meyer, *double bass*
Akiko Tominaga, *piano*

"Die Forelle" (The Trout), Op. 32, D. 550 Franz Schubert (1797-1828)

Rachael Garcia, *soprano*
Akiko Tominaga, *piano*

Quintet in A major, Op. Post. 114, D. 667, *Trout* Schubert
IV. Theme and Variations: Andantino—Allegretto

Nathan Cole, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*
Ranaan Meyer, *double bass*
Akiko Tominaga, *piano*

Quartet in F major, Op. 18, No. 1 Beethoven
IV. Allegro

The Grancino Quartet
Nathan Cole, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

❧

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❧

Nathan Cole, student of Jaime Laredo & Ida Kavafian

Zachary DePue, student of Jaime Laredo & Ida Kavafian

Rachael Garcia, student of Marlena Kleinman Malas

Priscilla Lee, student of David Soyer

Ranaan Meyer, student of Harold Robinson

Jessica Thompson, student of Karen Tuttle

Akiko Tominaga, student of Eleanor Sokoloff

Mary Wheelock, double bass '99, Outreach Coordinator

❧

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-sixth Student Recital

Sunday, May 7, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Melissa Reardon, viola

Sonata for Viola and Piano — George Rochberg (b. 1918)
- Allegro moderato
- Adagio lamentoso
- Fantasia: Epilogue

Melissa Reardon, *viola*
Meng-Chieh Liu, *piano*

Suite No. 4 in E-flat major, BWV 1010 — Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I & II
- Gigue

Melissa Reardon, *viola*

INTERMISSION

Elégie, Op. 30 — Henri Vieuxtemps (1820-1881)

Melissa Reardon, *viola*
Meng-Chieh Liu, *piano*

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Melissa Reardon, *viola*
Sonia Chan, *piano*

❧

Sonia Chan, student of Leon Fleisher

Melissa Reardon, student of Joseph de Pasquale & Michael Tree

Meng-Chieh Liu, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-seventh Student Recital

Monday, May 8, 2000
Curtis Hall, 5:15 p.m.

❧

Trio in G major, WoO 37 — Ludwig van Beethoven (1770-1827)

Allegro
Adagio
Thema andante con variazioni

Li-Chu Jessica Huang, *flute*
Adrian Morejon, *bassoon*
Akiko Tominaga, *piano*

Concertino — Erwin Schulhoff (1894-1942)

Andante con moto
Furiant: Allegro furioso
Andante
Rondino: Allegro gaio

Andrea Kaplan, *flute*
Jennifer Stumm, *viola*
Joseph H. Conyers, *double bass*

Scaramouche, Op. 165b — Darius Milhaud (1892-1974)

Vif
Modéré
Brazileira

Han-Chien Lee, *piano*
Lang Lang, *piano*

❧

The Beethoven was prepared by Meng-Chieh Liu.

The Milhaud was prepared by Eleanor Sokoloff.

The Schulhoff was prepared by Jeffrey Khaner.

Joseph H. Conyers, student of Harold Robinson

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Lang Lang, student of Gary Graffman

Han-Chien Lee, student of Eleanor Sokoloff

Adrian Morejon, student of Bernard Garfield

Jennifer Stumm, student of Karen Tuttle

Akiko Tominaga, student of Eleanor Sokoloff

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1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-eighth Student Recital

Monday, May 8, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Vitalij Kuprij, piano

Sonata in D minor, Op. 40, No. 3 — Muzio Clementi (1752-1832)
- Molto adagio—Allegro
- Adagio con molta espressione
- Allegro

Sonata No. 3 in F minor, Op. 5 — Johannes Brahms (1833-1897)
- Allegro maestoso—Più animato
- Andante espressivo—Poco più lento—Andante molto—Adagio
- Scherzo: Allegro energico—Trio
- Intermezzo (Rückblick): Andante molto
- Finale: Allegro moderato ma rubato—Più mosso—Presto—Tempo I

INTERMISSION

Four Impromptus, Op. 90, D. 899 — Franz Schubert (1797-1828)

No. 1 in C minor: Allegro molto moderato
No. 2 in E-flat major: Allegro
No. 3 in G-flat major: Andante
No. 4 in A-flat major: Allegretto

Three Movements from *Petrouchka* — Igor Stravinsky (1882-1971)

Russian Dance
Petrouchka's Cell
The Shrove-tide Fair

❧

Vitalij Kuprij, student of Gary Graffman

❧

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-ninth Student Recital

Tuesday, May 9, 2000
Curtis Hall, 5:15 p.m.

❧

Caprice in A minor, Op. 1, No. 24 — Niccolò Paganini (1782-1840)
Theme and Variations

Dina Nesterenko, *violin*

Duo in E-flat major, WoO 32 — Ludwig van Beethoven (1770-1827)
"Duett mit zwei obligaten Augengläsern"

Che-Hung Chen, *viola*
Efe Baltacigil, *cello*

Concerto in B-flat major, K. 191 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante ma adagio
Rondo: Tempo di Menuetto

Julia Lockhart, *bassoon*
Andrius Zlabys, *piano*

***Havanaise*, Op. 83** — Camille Saint-Saëns (1835-1921)

Polonaise brillante, Op. 4 — Henryk Wieniawski (1835-1880)

Benjamin Bowman, *violin*
Hugh Sung, *piano*

Trio in E-flat major, K. 498, *Kegelstatt* — Mozart

Andante
Menuetto
Rondeaux: Allegretto

Victoria Luperi, *clarinet*
Rachel Ku, *viola*
Benjamin Hochman, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

The Beethoven was prepared by Peter Wiley.

The Mozart was prepared by Joseph de Pasquale.

Efe Baltacigil, student of Peter Wiley

Benjamin Bowman, student of Aaron Rosand

Che-Hung Chen, student of Joseph de Pasquale

Benjamin Hochman, student of Claude Frank

Rachel Ku, student of Joseph de Pasquale

Julia Lockhart, student of Bernard Garfield

Victoria Luperi, student of Donald Montanaro

Dina Nesterenko, student of Victor Danchenko

Andrius Zlabys, student of Seymour Lipkin

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One-hundredth Student Recital

Tuesday, May 9, 2000
Curtis Hall, 8 p.m.

❧

Graduation Recital
Anthony McGill, clarinet
with Hugh Sung, piano

Sonata in E-flat major, Op. 167 — Camille Saint-Saëns (1835-1921)
- Allegretto
- Allegro animato
- Lento
- Molto allegro

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)
- Allegro amabile
- Allegro appassionato
- Andante con moto — Allegro

INTERMISSION

Sonatina, Op. 27 — Miklós Rózsa (1907-1995)
- Tema: Andante semplice—Variations
- Vivo e giocoso

Three Miniatures — Krysztof Penderecki (b. 1933)
- Allegro
- Andante cantabile
- Allegro ma non troppo

Grand Duo Concertante, Op. 48 — Carl Maria von Weber (1786-1826)
- Allegro con fuoco
- Andante con moto
- Rondo: Allegro

❧

Anthony McGill, student of Donald Montanaro

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

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RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One hundred-first Student Recital

Wednesday, May 10, 2000
Curtis Hall, 5:15 p.m.

❧

Graduation Recital
Charles Settle, percussion

The Train — Dante Agostini

Charles Settle, *snare drum*

Duettino Concertante for Flute and Percussion — Ingolf Dahl (1912-1970)

Alla marcia
Arioso accompagnato
Fughetta: Allegro moderato ed energico
Finale: Prestissimo

Benjamin Shwartz, *flute*
Charles Settle, *percussion*

Andante from Violin Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

Charles Settle, *marimba*

March for Two Pair of Kettledrums — André and Jacques Philidor (1647-1730) (1657-1708)

Charles Settle, *timpani*
Gregory Lecoeur, *timpani*

Two Movements for Marimba — Toshimitsu Tanaka (b. 1930)

Allegro
Lento, più mosso

Charles Settle, *marimba*

Selections from Eight Pieces for Four Timpani — Elliott Carter (b. 1908)

Saëta
March

Charles Settle, *timpani*

❧

Gregory Lecoeur, student of Michael Bookspan & Don Liuzzi

Charles Settle, student of Michael Bookspan & Don Liuzzi

Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner

❧

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1999-2000 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One hundred-second Student Recital

Wednesday, May 10, 2000
Curtis Hall, 8 p.m.

❧

Carmen Fantasy — Franz Waxman (1906-1967)

Dina Nesterenko, *violin*
Hugh Sung, *piano*

Duetto Concertante for Viola and Bassoon — Michal Spisak (1914-1965)

Lento
Allegro
Andante
Allegro

Jessica Thompson, *viola*
Adrian Morejon, *bassoon*

Sonata for Violin and Piano — John Corigliano (b. 1938)

Allegro
Andantino
Lento
Allegro

Karina Canellakis, *violin*
Robert Koenig, *piano*

INTERMISSION

Symphonic Variations — César Franck (1822-1890)

You-You Zhang, *piano*
Hugh Sung, *piano accompaniment*

Concerto in E minor, Op. 85 — Sir Edward Elgar (1857-1934)

Adagio—Moderato
Lento—Allegro molto
Adagio
Allegro

Soo Ryoung Bae, *cello*
Keiko Sato, *piano*

❧

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❧

The Spisak was prepared by Karen Tuttle.

Soo Ryoung Bae, student of Orlando Cole

Karina Canellakis, student of Ida Kavafian

Adrian Morejon, student of Bernard Garfield

Dina Nesterenko, student of Victor Danchenko

Jessica Thompson, student of Karen Tuttle

You-You Zhang, student of Seymour Lipkin

Robert Koenig, Staff Pianist

Keiko Sato, Faculty

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

❧

The Curtis Institute of Music

RECITAL SERIES
1999-2000 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One hundred-third Student Recital

Thursday, May 11, 2000
St. Mark's Church, 6:15 p.m.

❧

Graduation Recital
Andrew Senn, organ

Hymn d'Action de Grâce: Te Deum	Jean Langlais (1907-1991)
***Sei gegrüßet, Jesu gütig,* BWV 768**	Johann Sebastian Bach (1685-1750)
"Folk Tune" from Five Short Pieces	Percy Whitlock (1903-1946)

Chorale No. 3 in A minor, M. 40	César Franck (1822-1890)
"Master Tallis' Testament" from Six Pieces for Organ	Herbert Howells (1892-1983)
Prelude and Fugue in F minor, BWV 534	Bach

❧

Andrew Senn, student of John Weaver

❧

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One hundred-fourth Student Recital

Thursday, May 11, 2000
Curtis Hall, 8 p.m.

❧

Sonata in E-flat major, Op. 12, No. 6 — Jean-Marie Leclair (1697-1764)

Allegro
Allegro moderato
Andante
Allegro non presto

Teng Li, *viola*
Anton Jivaev, *viola*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Woongjo David Chang, *clarinet*
Joseph Bousso, *piano*

Intermission

Concerto No. 1 in D major, Op. 19 — Sergei Prokofiev (1891-1953)

Andantino
Scherzo: Vivacissimo
Moderato

Susie Park, *violin*
Robert Koenig, *piano*

Sextet in B-flat major, Op. 6 — Ludwig Thuille (1861-1907)

Allegro moderato
Larghetto
Andante, quasi allegretto
Vivace

Elissa Pohorily, *flute*
Liang Wang, *oboe*
Agnes Marchione, *clarinet*
Xin He, *bassoon*
Brian Anderson, *horn*
Hugh Sung, *piano*

❧

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The Leclair was prepared by Michael Tree.

The Thuille was prepared by Donald Montanaro.

Brian Anderson, student of Myron Bloom

Joseph Bousso, student of Otto-Werner Mueller

Woongjo David Chang, student of Donald Montanaro

Xin He, student of Bernard Garfield

Anton Jivaev, student of Joseph de Pasquale

Teng Li, student of Michael Tree & Karen Tuttle

Agnes Marchione, student of Donald Montanaro

Susie Park, student of Jaime Laredo & Ida Kavafian

Elissa Pohorily, student of Julius Baker & Jeffrey Khaner

Liang Wang, student of Richard Woodhams

Robert Koenig, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

One hundred-fifth Student Recital

Friday, May 12, 2000
Curtis Hall, 5:15 p.m.

❧

Duo in B-flat major, K. 424 — Wolfgang Amadeus Mozart (1759-1791)

Adagio — Allegro
Andante cantabile
Thema con variazioni: Andante grazioso

Jennifer Koh, *violin*
Melissa Reardon, *viola*

Quartet No. 8 in E minor, Op. 59, No. 2, *Razumovsky* — Ludwig van Beethoven (1770-1827)

Allegro
Molto adagio
Allegretto
Finale: Presto

Susie Park, *violin*
Nicolas Kendall, *violin*
Teng Li, *viola*
Daniel Lee, *cello*

❧

The Beethoven was prepared by Steven Tenenbom.

The Mozart was prepared by Ida Kavafian.

Nicolas Kendall, student of Victor Danchenko

Jennifer Koh, student of Jaime Laredo & Ida Kavafian

Daniel Lee, student of Orlando Cole & Peter Wiley

Teng Li, student of Michael Tree & Karen Tuttle

Susie Park, student of Jaime Laredo & Ida Kavafian

Melissa Reardon, student of Joseph de Pasquale & Michael Tree

❧

This concludes the 1999-2000 Student Recital Series.
Recitals will resume in mid-October.

❧

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Composers from Curtis Chamber Ensemble

Friday, May 12, 2000
Curtis Hall, 8 p.m.

❧

Trio for Flute, Violin and Piano — Nino Rota (1911-1979)
Allegro ma non troppo
Andante sostenuto
Allegro vivace con spirito

Mimi Stillman, *flute*
Zachary DePue, *violin*
Ieva Jokubaviciute, *piano*

Sonata for Clarinet and Piano — Leonard Bernstein (1918-1990)
Grazioso
Andantino—Vivace e leggiero

Anthony McGill, *clarinet*
Benjamin Hochman, *piano*

The Last Invocation **on Text by Walt Whitman** — Eli Bakaley Marshall (b. 1977)

The Last Invocation **on Text by Walt Whitman** — Yevgeniy Sharlat (b. 1977)

The Last Invocation **on Text by Walt Whitman** — John Hedges (b. 1974)

The Last Invocation on Text by Walt Whitman — Chia-Yu Hsu (b. 1975)

D. Renard Young, *baritone*
Ieva Jokubaviciute, *piano*

INTERMISSION

I Hate Music!: A Cycle of Five Kid Songs for Soprano — Bernstein

My Name is Barbara
Jupiter Has Seven Moons
I Hate Music!
A Big Indian and a Little Indian (Riddle Song)
I'm a Person Too

Rachael Garcia, *soprano*
Ieva Jokubaviciute, *piano*

Three American Pieces — Lukas Foss (b. 1922)

Early Song
Dedication
Composer's Holiday

Mimi Stillman, *flute*
Ieva Jokubaviciute, *piano*

"Somewhere" from _West Side Story_ — Bernstein

Rachael Garcia, *soprano*
D. Renard Young, *baritone*
Ieva Jokubaviciute, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

Zachary DePue, student of Jaime Laredo & Ida Kavafian

Rachael Garcia, student of Marlena Kleinman Malas

Ieva Jokubaviciute, student of Seymour Lipkin

Benjamin Hochman, student of Claude Frank

Anthony McGill, student of Donald Montanaro

D. Renard Young, student of Mikael Eliasen

Mimi Stillman, Flute '99

❧

The Composers from Curtis Chamber Ensemble celebrates The Curtis Institute of Music as a vital source of new music since 1924. The CCCE was founded in 1998 by Jennifer Higdon ('88), Daniel Kellogg ('99), David Ludwig and Mimi Stillman ('99)

❧

The Curtis Institute of Music

SIXTY-SEVENTH COMMENCEMENT
and
CONFERRING OF DEGREES

CURTIS HALL

Saturday, May Thirteenth

The Year 2000

at Eleven o'clock in the Morning

Certificate

OBOE
Adam Hollander

Diploma

VOICE
Eve F. Gigliotti (in absentia)

CONDUCTING
Adam Todd Glaser (in absentia)

PIANO
Vitalij Kuprij

ORGAN
John Arling Richardson
Andrew Martin Senn

VIOLIN
Liza Ferschtman
Esther Hoppe

VIOLA
Dmitry Kustanovich

PERCUSSION
Gregory Lecoeur

Bachelor of Music

VOICE
Quirijn de Lang
D. Renard Young

COMPOSITION
Chia-Yu Hsu

CONDUCTING
Joseph Bousso

PIANO

Sonia Chan
Akiko Tominaga
Ieva Jokubaviciute
Andrius Joseph Zlabys

ORGAN AND HARPSICHORD

Paul Abraham Jacobs

VIOLIN

Sarah Bitlloch
Nathan Cole
Jason DePue
Daniel Kossov
Jessica Shamess Linnebach
Tina Chang Qu

VIOLA

Cathy Basrak (in absentia)
Che-Hung Chen
Melissa Leigh Reardon
Jessica Thompson

VIOLONCELLO

Na-Young Baek

DOUBLE BASS

Jordan H. Anderson
Aaron Don Robertson

FLUTE

Li-Chu Jessica Huang

OBOE

Kyle Alexander Mustain

CLARINET

Woongjo David Chang
Anthony McGill

TRUMPET

Daniel Lee (in absentia)

TROMBONE

Joseph P. McEttrick

PERCUSSION

Charles Moore Settle

Professional Studies Certificate
In Opera

Margarita Y. Gomez

Brian Kontes

Hung Yun (in absentia)

Master of Music
In Opera

Jacquelyn Dawn Familant

Order of Ceremonies

Prelude: Fanfare in C. . . . . . Henry Purcell

Trumpet tune called Cebell . . . . . .Henry Purcell

Processional: Trumpet Tune in C . . . . . Henry Purcell

John Weaver, *Organ*

Skye Chung-Ming Chang Derek Lance

Trumpets

Luke Giannini

Timpani

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

ADDRESS

Schuyler Chapin

AWARDING OF CERTIFICATES

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

GARY GRAFFMAN
President and Director

WELCOME TO THE NEW ALUMNI

RICHARD A. SHAPP
President, Alumni Council

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: The Prince of Denmark's March . . . . . Jeremiah Clarke
John Weaver
and Ensemble

Assisted by

ROBERT FITZPATRICK
Dean

GRADUATION MARSHALS

Geoffrey Deemer **Victoria Luperi**
Joslin Romphf **Benjamin Shwartz**

THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet
wave
O'er the land of the free
And the home of the brave?


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

Wert
Bookbinding
Grantville, PA
JAN-JUNE 2001
"We're Quality Bound"